

FLUX SHOE



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FLUX SHOE

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Langford Court South . Cullompton . Devon

And most of these new activities, these "new manifestations of culture", were absolutely incomprehensible, in their bumbling newness, to the uninitiated, let alone to the gallery owner, or the theatre producer, or the concert hall organizer, or any of the established outlets of even the most avantgardist art.

The new works were games, jokes, doodles; bitterly happy, satirically spontaneous. And in the very sizeable quantities produced, lay their consistency and character as a separate form of culture.

As far back as 19 years ago, Yoko Ono was already jotting down haiku-like things and giving them names like "Secret Piece" (see pp.63). A book collecting these was published in this country as late as 1970, by Peter Owen. Incidentally, it is called "Grapefruit, A Book of Instructions".....

And who takes games, jokes, instructions, riddles and diatribes seriously, even nowadays? And in the case of many others who produced what seems to be anger and even obscenity, their work again, since it did not conform with the recognizable ways of presenting such emotions in art, was also dismissed.

Games, and the playing of them, transcended into the realm of culture.

George Brecht's statement certainly applies to all that work that has been produced since the late fifties, through the sixties and to the present, and that is encompassed by the Shoe; and to art that has been marginalized even by the people producing it, there being no "outlets" of any sort for it all.

The work in the Fluxshoe is a work that involves thinking, writing, behaving, instructing, making sounds and music, making silence, mailing. It participates and demands participation. It is whimsical, philosophical, spontaneous and well thought out. It is didactic, intransigent, and aloof. It is scientific, prophetic and nostalgic. It is a solem lark and lively serious. It is a club and is open to all. It is the stuff of a culture.

And the Fluxshoe, as it gravels throughout the U.K., is the platform for many performances and events, attitudes by people from all over the world who have this same "something unnameable in common."

Exhibiting Fluxus is not new; in 1970-71, Dr. Hanns Sohm and Harald Szeeman organized "Happening und Fluxus" in Cologne and Stuttgart. Though it was attended by some flux people like Dick Higgins, Addi Kópcke, and Tomas Schmit, it suffered from its documentary rigidity. (Tomas Schmit has since separated himself completely from Fluxus, though not necessarily from flux people and thus is not participating in the Shoe.) At other times, before and after "H + F", people presented their multifarious activities under such fluxus-like titles as FLUXFESTS (Amsterdam and Copenhagen, June '63), FLUXCONCERTS (New York, April-May '64; London Nov. '68), FESTA FLUXORUM (Düsseldorf, Feb.-March '63; Berlin '70), etc. But the Shoe is the first comprehensive effort to present a retrospective as well as a prospective of flux and similar undertaken in England.

The Shoe is unorthodox, and it wouldn't be risky to say that many fluxus and flux-like people don't consider or deign (ordain) to consider themselves as avantgardists. Or for that matter even that they are artists, in the generally accepted sense. Though, when "Fluxus" was coined, the field of labels was comparatively barren, a whole slew of new shelves has been built by the classifiers, the art critics: mail art, concept art, earth works, happenings, kinesthetic theatre, neo-dada, supra-surrealism, anti-art, acoustic theatre, etc., etc.. (Granted that many of these terms first cropped up in essays and notes authorised by artists, but they were transformed into labels by the critics..... and who knows but that the latter might even one day relinquish their role as culture-commentators to sociologists)

From the beginning of Fluxus to the present, so much "new art" has emerged as to baffle even the artists themselves, let alone the public at large.

The critics invent their labels and categories, usually without further justification than a misguided feeling that they exist to interpret the artists' behaviour, and hurriedly slot in as much as possible of the work produced by individuals who are creating anywhere from Argentina to Zanzibar. (For Zanzibar-bar, see Marchetti statement, pp.105). And in spite of this fact, most of the work shown in the Shoe-objects, performances-and much of the new work being produced throughout the world, remains "uncategorizeable in a strange new way".

Since most of the activities being presented at the Fluxshoe lie in the future, it is obviously impossible to comment on them at the time of this writing.

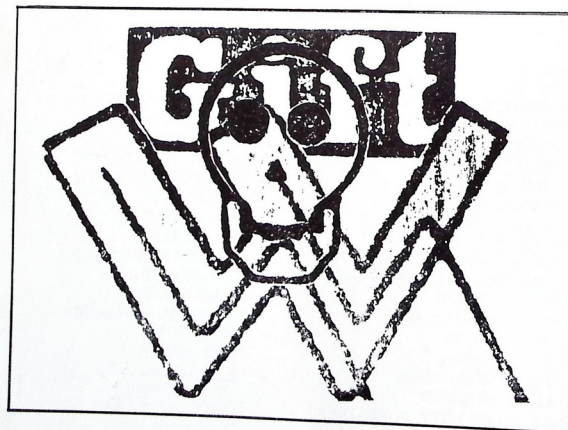
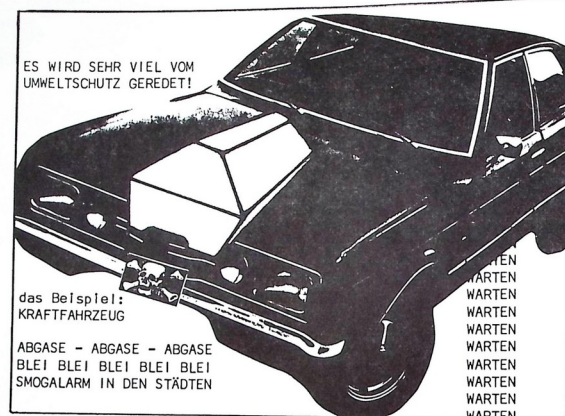
What happens at each stage of the Shoe's journey though, will be recorded in a supplementary folder to this catalogue, and it is up to us, all artists or all non-artists, to delve and discern.

Kyosan Bajin, September, 1972.



CAST OF CHARACTERS

VALDIS J ABOLINS	MILAN KNIŽAK / AKTUAL
DIETRICH ALBRECHT	ADDI KOPCKE
MARCEL ALOCCO	TAKEHISA KOSUGI / THE TAJ
ERIC ANDERSEN	MAHAL TRAVELLERS
DANA ATCHLEY / ACE	JEAN-CLARENCE LAMBERT
SPACE COMPANY	JOHN LENNON
AY-O ✓	ELKE LINKER-LUCAS
✓ JOSEPH BEUYS ✓	CARLA LISS
ANDRE BOUCOURECHLIEV	ANNA LOCKWOOD
IAN BREAKWELL ✓	ANNA LOVELL
✓ GEORGE BRECHT ✓	GHÉRASIM LUCA
UGO CARREGA	ANTHONY MCCALL
MONTE CAZAZZA	BARRY MCCALLION
MARC CHAIMOWICZ	✓ GEORGE MACIUNAS ✓
GIUSEPPE CHIARI ✓	TIM MANCUSI
HENRI CHOPIN	TOM MARIONI
ROBIN CROZIER	JOAN MATHEWS
MARIO DIACONO	HARVEY MATUSOW
FELIPE EHRENBURG	DORA MAURER
NEIL FELTS	DAVID MAYOR
✓ ROBERT FILLIOU ✓	DICK MILLER
ALBERT M FINE	JEAN-CLAUDE MOINEAU
ALLEN FISHER	MAURIZIO NANNUCCI
✓ HENRY FLYNT ✓	OPAL L NATIONS ✓ X
TERRY FOX ✓	✓ YOKO ONO
~ KEN FRIEDMAN ~	DANIELA PALAZZOLI
BILL GAGLIONE	ALISTAIR PARK
TIBOR GAYOR	JIM PARKER
JOCHEN GERZ	BEN PATTERSON
PAUL GETTE	KNUD PEDERSEN
MICK GIBBS	JOHN PLANT
LUDWIG GOSEWITZ	JOCK REYNOLDS
JOHN GOSLING	TAKAKO SAITO
KLAUS GROH	CAROLEE SCHNEEMANN
GUERRILLA ART ACTION GROUP	PAUL SHARITS
MYOR HAYASHI	MIEKO SHIOMI
GEOFF HENDRICKS	TAKAHASHI SHOHACHIRO
KEN HICKMAN	ENDRE TOT
✓ DICK HIGGINS ✓	JANOS URBAN
DAVID DET HOMPSON	✓ BEN VAUTIER ✓
ALICE HUTCHINS	✓ WOLF VOSTELL ✓
JOE JONES / THE TONE DEAF	YOSHIMASA WADA
MUSIC COMPANY	BOB WATTS
HANS-WERNER KALKMANN	CHRIS WELCH
PER KIRKEBY	ZAJ



1989 POÈME VISUEL n° 22 pour violoncelle et Héros mort

Précis et vif

Z

Z

Z

Z

Z

Extrêmement lent

Z

Z

Z

Z

Z

marche

Z

Z

Z

Z

funèbre

Z

Z

Z

Z

Z

or vice versa

by removing the letters which were
placed in front of this sentence
you may have obtained some sort of
non-ignorance by eric andersen

by removing the letters which were
placed in front of this sentence
you may have obtained just another
sort of interchange

or vice versa

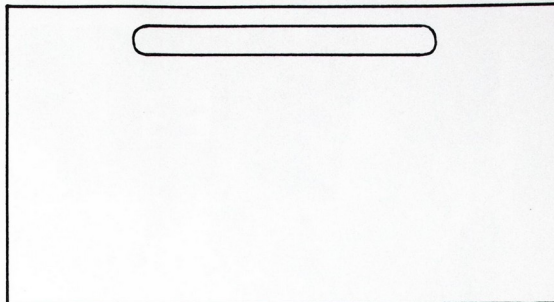


CONSTANT FLUX



SPACE PACK

David Mayor
Fluxus England West
Queens Building
Univ of Exeter
Exeter EX4 4QH ENGLAND



TORONTO, July 1972: SPACECO (Ace Space Co) has added another 17,000 miles by air and highway since early spring... London, New York, Boston, Phoenix, Crested Butte, Detroit, Baltimore, Newport, Vermont, Toronto...making a total of over 30,000 miles travelled since SPACECO went on-the-road last fall sponsored by a grant from the Canada Council...mail forwarded from Box 62 has reached me at irregular intervals, but the volume has become so great that I can acknowledge a large percentage of it only through the space*pack mailings...The National Endowment for the Arts has awarded SPACECO a \$3000.00 grant which will support activities through the fall of 1972...meanwhile, SPACECO will remain on-the-road operating from a large van containing audio/video/visual fragments from contributors around the world and some new equipment in the form of two Ektagraphic projectors and a Sony video Portapack and monitor...travel plans include a trip to the west coast via

Colorado and then up to Oregon and British Columbia before heading east again through Montana to Michigan in mid-October where Jim Crawford of the Michigan Council for the Arts is coordinating a one month lecture/workshop series throughout the State...SPACECO expects to return to Colorado for the winter and set up a base of operations and permanent mailing address at Box 62, Crested Butte, 81224...Don't forget: SPACECO is still interested in receiving audio and video tapes as well as slides and printed material for use in on-the-road-shows...once again the Coach House Press has extended their time and space to help produce this mailing piece...SPACECO wishes to thank all those who have helped and contributed during the past months and, in particular, my family, the Canada Council and The National Endowment for the Arts for their financial support.

D. Atchley



RAINBOW NO.1 FOR ORCHESTRA

Soap bubbles are blown out from various wind instruments, while conductor breaks the escaping bubbles with his baton. Variation: conductor cuts bubbles with samurai sword.

RAINBOW NO.2 FOR ORCHESTRA

A totally inexperienced orchestra plays a 7 note major scale various instruments.

EXIT NO.1

Audience passes vestibule that has been covered with upwardly protruding nails, except for a few areas in the shape of footprints.

EXIT NO.2

Vestibule filled with stretched rope at knee height.

EXIT NO.3

Vestibule floor covered with foam rubber impregnated with soap suds.

EXIT NO.4

Vestibule floor covered with mirrors.

EXIT NO.5

Vestibule floor covered with wood blocks of various shapes.

EXIT NO.6

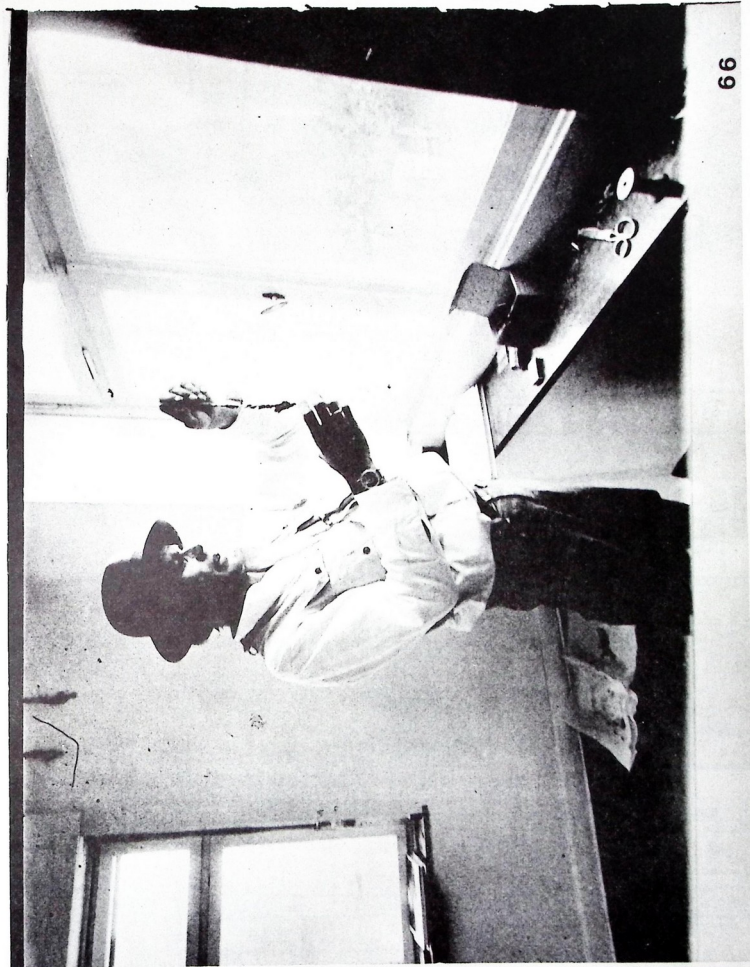
Vestibule ceiling lowered to a height of 2 feet from the floor.

EXIT NO.7

Vestibule floor sloped upward and downward about 30°.

EXIT NO.8

Vestibule floor covered with inflated balloons bursting on contact.



1a Gebratene Fishgrille - Nov. 1971 - EAT ART Gallery, Düsseldorf

Ian Breakwell

Born Derby, England, 1943
Lives in London

Recent one-man exhibitions:

Greenwich Theatre Gallery, London, 1970.
Angela Flowers Gallery, London, 1971
& 1972.

Two-man exhibition (with John Hillard): London New Arts Laboratory, 1970.

Some recent group exhibitions:

Expo/Internacional de Novísima Poesía: Buenos Aires, 1969.
"La Poesie D'Avant-Garde": Avignon, 1969.

Experimental Poetry: Arts Council Gallery, Cardiff, 1969. Richard Demarco Gallery, Edinburgh, 1969.

Jopoe (Poesia Experimental), Universidad Nacional del Nordeste, Corrientes, Argentina, 1969.

Exposición Internacional de Ediciones de Vanguardia: Montevideo, Uruguay, 1970.
"Visual Poetry", N.A.A. Tour, England, 1970.

Exposición Internacional de la Nueva Poesía: Córdoba, Argentina, 1970.
Exempla: poesia sperimentale. Italy, 1970.

Art Spectrum: London, 1971.

Art Systems: Museum of Modern Art, Buenos Aires, 1971. CATC, Buenos Aires, 1972. El Encuentro Internacional: Pamplona, Spain, 1972. Instituto de Arte Contemporáneo, Lima, Peru, 1972.

Prospect 71: Kunsthalle, Düsseldorf, 1971.

"Interventi di land art": Lecce, Italy, 1971.

Activities: Sydney, Australia, 1971.

Letters & Answers: Leeds University, 1972.

Exposición Exhaustiva de la Nueva Poesía: Galería U, Montevideo, Uruguay, 1972.

Colombia Biennial: Medellín, 1972.
A.I.R. artists show: Arts Council Galleries, Glasgow and Edinburgh, 1972.

"A Survey of The Avant-Garde in Britain": Gallery House, London, 1972.

Art Systems II: Museum of Modern Art, Buenos Aires, 1972.
and Museum of Fine Arts, Santiago, Chile, 1972.

"Fluxshoe": British Tour, 1972-73.

Some recent performances and theatre-works

Face History: Arts Lab, London, 1969.
Unword 1: London, 1969. Unword 2:

I.C.A., London, 1969. Unword 3: Bristol Arts Centre, 1970. Unword 4: Swansea University, 1970.

Pink Marriage: Victoria Park, London, 1970.

"Palach" (with Alan Burns & Charles Marowitz), Open Space Theatre, London, 1970.

"One": Angela Flowers Gallery, London, 1971.

The Institution (with Kevin Coyne): Alexandra Palace, London, 1971.

Yes/No: slide-sequence for FunArtBus, London Festival, 1972.

"Public Event": W.O.R.K.S. Festival, Calgary, Alberta, Canada, 1972.

Some film-presentations (with Mike Leggett)

National Film Theatre, London, 1970.

London New Arts Lab, 1970. Belgian T.V.: 1970. Edinburgh Festival: 1971. Art Spectrum London, 1971. Experiment 2, Midland Group Gallery, Nottingham, 1971. Manchester College of Art, 1971. London Film-Makers Co-op, 1972. Angela Flowers Gallery, 1972.

Published statements and illustrated texts by Ian Breakwell include:

"Continuous Event Process": text plus photographs, Studio International, Sept. 1970.

"Less And Less": text plus photographs, Art & Artists Magazine, Aug. 1971.

"The Same Old Crap": statement, Infringe magazine, Edinburgh, Sept. 1971.

"After Spectrum": statement, Studio International, Dec. 1971.

"Unword 3": illustrated description, Second Aeon magazine, Summer 1972.

Buffet Car News: photo-silkscreen documentation, notes and script, of a theatre-work. Exit Publications, 1970.

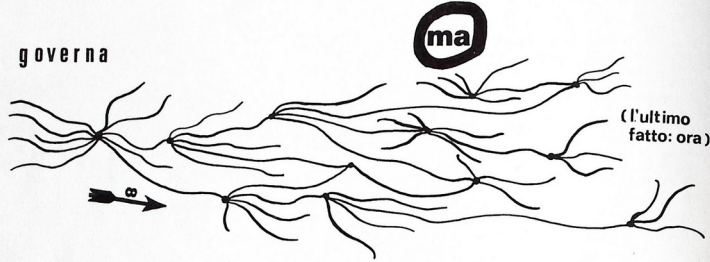
Calendar: prose/collage text. Peeks Press, 1971.

Ovum 10, Cinema Rising.

Texts and visual works have also appeared in magazines such as Stand, New Worlds, Klepht, Transformation, Imprint, Tlaloc, Friends, Pages, Green Island, Exit, Ink, Grativa, Agentzia, El Popular, Brumes Blondes, Photovision, Kunst-Nachrichten.

rosso esseriale

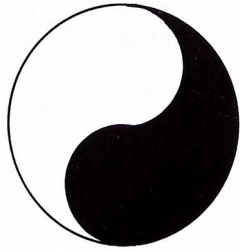
governa



(l'ultimo fatto: ora)

e dal complesso,
enorme agita l'universo

(secondo gli Antichi :



NON PRINCIPIO E FINE

Silent Death

And then we coldly note the death processes...

Duel
fatefully with the mail-order risk...
Bomb
he domain of the public fast-...
shock
he domain of the public fast-...
Escape
he domain of the public fast-...
Phobia?
he domain of the public fast-...
'Victim'
he domain of the public fast-...



Electric Chair in U.S.
he domain of the public fast-...

Beware Invisible Killer Dogs
he domain of the public fast-...

Suicide
he domain of the public fast-...

Hypnotic Eye
he domain of the public fast-...

Arson Fires
he domain of the public fast-...

Brains in a Test Tube
he domain of the public fast-...

Arson Fires
he domain of the public fast-...

Arson Fires
he domain of the public fast-...

Arson Fires
he domain of the public fast-...

Arson Fires
he domain of the public fast-...

Arson Fires
he domain of the public fast-...

Arson Fires
he domain of the public fast-...

'Next time it could be fatal'

GET OUT
he domain of the public fast-...

No Trespassing
he domain of the public fast-...

Nobody Is Listening
he domain of the public fast-...

Deadly Dilemma
he domain of the public fast-...

Double-Cross Executions Called
he domain of the public fast-...

'Cruel' and 'Unusual'
he domain of the public fast-...

GAS CHAMBER
he domain of the public fast-...

CONTROL
he domain of the public fast-...

Blind ultra-violence and
he domain of the public fast-...

No Place to Hide
he domain of the public fast-...

Isolation
he domain of the public fast-...

Vengeance
he domain of the public fast-...

Confusion
he domain of the public fast-...

'Sabotage'
he domain of the public fast-...

'Sabotage'
he domain of the public fast-...

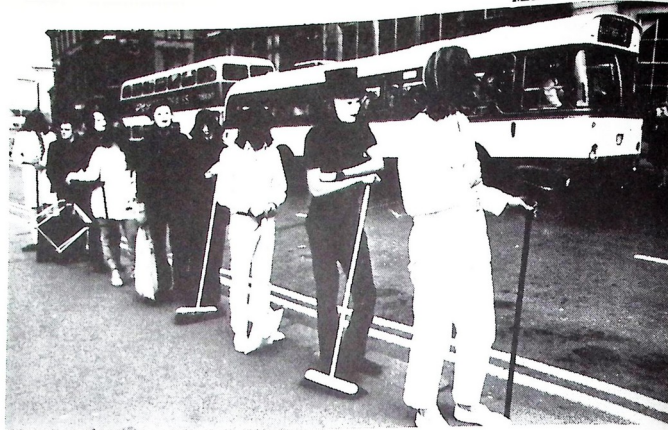
'Sabotage'
he domain of the public fast-...

'Sabotage'
he domain of the public fast-...

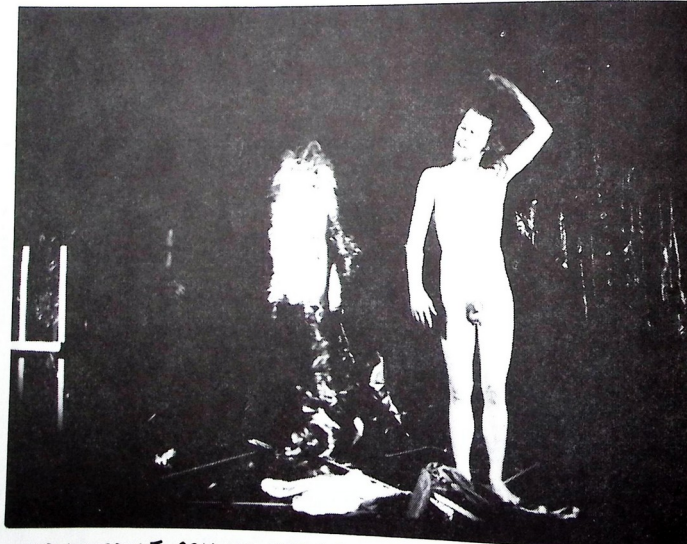
'Sabotage'
he domain of the public fast-...

'Sabotage'
he domain of the public fast-...

'Sabotage'
he domain of the public fast-...



Part of city centre piece on three locations with students of Derby Art School May 71



MAIDSTONE SCHOOL OF ART FINEART Photo John Chandler
Part of Supper/Performance derived from a six month workshop... researching person work, group creativity and to re-defining an expression/communication matrix. Performed various venues

ALL MUSIC
IS
THE SAME

CHIARI 71



Chiari: Concert for woman

HOW MANY DOLLS?

1936 Robin Crozier born at Gosforth at 5.30 p.m., 8th July.
 1937 The Hindenberg catches fire at 7.25 p.m., 6th May. exhibition is in three parts
 1938 Robin Crozier is impressed by the smell of a meat van.
 1939 Robin Crozier sees a rabbit fall from a cliff, and
 1940 Robin Crozier sees a rabbit fall from a cliff, and
 1941 White Christmas by Irving Berlin first recorded.
 1942 Robin Crozier plays Daddy Rabbit in a tight suit.
 1943 Robin Crozier is impressed by Mr. Wassell's hair.
 1944 Atomic bomb drops on Hiroshima.
 1945 Robin Crozier falls down and cuts his knee.
 1946 Death of Louis Jean Lumiere. Put out the light
 1947 The best (driest and hottest) British Summer.
 1948 The Moon takes on a bluish colour on 26th September
 1949 Robin Crozier receives a General Certificate of Education.
 1950 Panorama is first transmitted on 11th November.
 1951 Robin Crozier studies Fine Art at Newcastle University.
 1952 9,778,062 Christmas copies of the Radio Times sold.
 1953 Largest known opal found in South Australia, August.
 1954 The Olkhon Crvice measured to be 1,940 metres deep.
 1955 Robin Crozier studies Fine Art at London University.
 1956 Robin Crozier lives in Rome on Sculpture Scholarship.
 1957 The existence of quasars hung upside down in New York.
 1958 Traverse Theatre, Edinburgh, founded.
 1959 The largest egg laid in the U.K. by Daisy in March.
 1960 Robin Crozier marries Chris Nolan on 21st October.
 1961 Italy receives 28,584,800 foreign visitors.
 1962 Black and White Minstrel Show closes on 24th May.
 1963 Robin Crozier watches Come Dancing on television.
 1964 Robin Crozier (35) is nearly blown up by gas.
 1965 since 1961.
 1966 Abstracts, Newcastle and York.
 1967 The Developing Process, London.
 1968 British School at Rome, London.
 1969 Foreign Academies, Ron
 1970 Northern Young Artists
 1971 Bradford Spring Exhibi
 1972 Northern Sculptors 67, 1961.
 1973 Vision and Voice 1, Sandwich.
 1974 Draw More Ducks!, Ceolfrith 2.
 1975 THIS, Ceolfrith Visual Arts 2.
 1976 The Blue Flood Tide, after Diter Rot, unique copy.
 1977 THIS, Ceolfrith Visual Arts 2.
 1978 The Blue Flood Tide, after Diter Rot, unique copy.
 1979 THIS, Ceolfrith Visual Arts 2.
 1980 The Blue Flood Tide, after Diter Rot, unique copy.
 1981 THIS, Ceolfrith Visual Arts 2.
 1982 The Blue Flood Tide, after Diter Rot, unique copy.
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 2016 The Blue Flood Tide, after Diter Rot, unique copy.
 2017 THIS, Ceolfrith Visual Arts 2.
 2018 The Blue Flood Tide, after Diter Rot, unique copy.
 2019 THIS, Ceolfrith Visual Arts 2.
 2020 The Blue Flood Tide, after Diter Rot, unique copy.
 2021 THIS, Ceolfrith Visual Arts 2.
 2022 The Blue Flood Tide, after Diter Rot, unique copy.
 2023 THIS, Ceolfrith Visual Arts 2.
 2024 The Blue Flood Tide, after Diter Rot, unique copy.
 2025 THIS, Ceolfrith Visual Arts 2.

PUBLIC COLLECTIONS

COWBOY DUCK RABBIT

ONE MAN EXHIBITIONS

MINIMUM COVER MAXIMUM SUPPORT

51

Rabbit

DUCK AND RABBIT BY WITTEGOSTIN

HYGIENE

CAVESS C.R.S

As you can see

As you can see

As you can see

As you can see

As you can see

As you can see

As you can see

As you can see

As you can see

As you can see

As you can see

As you can see

As you can see

As you can see

As you can see

As you can see

As you can see

As you can see

As you can see

As you can see

Telephone	Door	Shelf	Ceiling	Ashtray
Robin Crozier 72	Robin Crozier 72	Robin Crozier 72	Robin Crozier 72	Robin Crozier 72
Light switch	Curtain	Wall	Chair	Door frame
Robin Crozier 72	Robin Crozier 72	Robin Crozier 72	Robin Crozier 72	Robin Crozier 72
Keyhole	Floor	Toilet	Step	Table
Robin Crozier 72	Robin Crozier 72	Robin Crozier 72	Robin Crozier 72	Robin Crozier 72
Handle	Typewriter	Heater	Towel	Window
Robin Crozier 72	Robin Crozier 72	Robin Crozier 72	Robin Crozier 72	Robin Crozier 72

Twenty cards will be sent to each exhibition venue to be attached to the object indicated on the card. This object will then become the work to be exhibited. All suitable objects should be considered throughout the building in which the exhibition takes place and I leave the decision as to which specific door or wall etc to select from those available to the director of the exhibition at each venue.

If all twenty cards are not used up in this way the director should distribute the remainder to anyone wishing to be included in the exhibition by attaching a card to an object at his/her place for the duration of the exhibition.

It will thus be seen that for the duration of Fluxushoe the titles of my works will remain the same while their form and disposition will vary considerably.

The title, not the work, transported. The works are the same yet different. The structure made by all the works always varies. Extension - reproduce the works at one venue at another venue all in one room. Transport works physically from one venue to another and place them in the same relationship to one another in the second venue whatever that might entail.

ARE YOU CLEVER?

TO DISCOVER THIS LITTLE GIRL'S NAME



Robin Crozier 72



TATE BATT

Tube»O«Nauts' Travels

A VOYAGE UNDER LONDON : Ehrenberg & Laus : ADDENDA

On Thursday, October 8, 1970; a voyage into the London Underground System was undertaken, the conditions of which included the intention to take the 1st train past station "X" of departure, to remain in the system until the last train, and to exit again at point of departure.

In actual fact, due to LT schedules, chance, and the spot reached by the time the last trains ran, the station of departure was not reached. Instead, the last train was taken at Earl Court's, but not followed to its terminal on account of physical exhaustion.

26 changes were made in 17 hrs., 50 min. and all lines used: Bakerloo, Central, Circle, Metropolitan, Northern, Picadilly, Victoria; as well as the Bank-to-Monument travelator and the Monument-to-Waterloo shuttle.

Photographic and accoustic records were made, notes were taken which include details of changes, headlines of papers read by the travelling public, details of activities and physical and psychological changes undergone by the Tube-O-Nauts, as well as other minutiae.

Two distinct times were recorded: Station Times (S.T.) and Personal Times (P.T.).

The following is a list of charts, graphs, and photographs made. These, as well as a copy of the tape recorded during the trip, are available upon request:

- List of changes of trains (Eight parts)
- News Headlines (Very, very interesting)
- Outstanding adverts
- Physical Condition Chart
- Photographs
- Notes

FUN FARE SITES
AS SOON AS PRACTICABLE

FELIPE EHRENBORG
25 NOV 1970

4 giugno 1940
ricordo del mio primo sacrilegio

nella marijuana
leggi l'anima

mescaline
makes you feel
god

ANNULLATO

please,
lower your head
burn this card

monoverbal divination poem

monoverbal divination poem



Gap. Analysis

(from a taped discussion with Dr Rose, Australian psychiatrist)

Initiation-Gap: it has always been assumed, I say, that initiation can only come thru suffering. Could it come thru joy? Dr Rose says it depends of the culture. I say "in our own culture". No answer. Research.

Functional Time: I define Emotional Time as the number of times we have to make the same mistake before we stop making it. Dr Rose thinks it has to do with maturity, as opposed to neurons and its repeating patterns (his Rose, his wife, visits on this). Dr Rose: "yours is naive research, as opposed to scientific research, but it is important".

Communication-Gap: Dr Rose thinks the problem I have is that the further you get away from the mainstream - which one has to do in order to be revolutionary, to do something entirely new - "you must wonder how much you're communicating". I say that contemporary science (mathematics in particular) tells us that it is not out of known phenomena, but out of intuitions and hunches, that great discoveries are made. One invents new rules, and plays a new game.

Psychoanalysis: I speak of what I consider fear of the Communication-Gap: "In my investigations, I'm always careful to establish that I am part of the problem, that I am no above, outside or on top of it (using self irony and humor to that end). Once I toyed with the idea of getting psychoanalyzed, then publish the results. I thought, if I create the République Générale, I don't want people to take me too importantly. I would want them to know that is O.K. (in my proposals) and what comes from hangovers that I myself ignored."

Dr Rose: "I think it would be a pity to mix psychoanalysis in this. I'll take Dr Rose's word on this, for the time being. (his Rose thinks it might be a good idea once my work is done. Which it's in the doing, psychoanalysis would change it, and me, too much, adds Dr Rose).

My parting words on Gap. Analysis:

CLOWNING CLOSES THE GAP BETWEEN CLOWNS
laughers.

FLUXSHOE CATALOGUE

The catalogue for the shoe, a mimeographed production, will be printed by Beau Geste Press.

To be included, please send -

- (1) photo or photos (bromide)
- (2) short autobioastography: *a.m. fine*
- (3) some selected work(s), or, if you'll be sending for the shoe anyway, indication of which things you'd like re-produced.
- (4) something written (about your own work, ... about FLUXUS, ...)

Alternatively, upon request you'll be sent two lay-out pages to fill as you please.

DEADLINE FOR CATALOGUE ENTRIES IS 1 AUGUST. The earlier you send, the better.

INVENTORY FOR CLYST HYDON PARCEL MAY 28th 1972

Article on the noises whales make /in New Scientist
A box containing FLUXES
A bag of good grass
Book, Flying Saucer Vision, by John Michell
Pair of cotton briefs /not worn
List of Jarred vegetables
5 pages as contribution to Comic Book called Page Seven
Request for address of Jeanette Browne
Empty box of matches
Five loose and used matches
Proposed Contents list of proposed booklet Clyst Hydon
List of items cancelled from this list with reasons
Another request, this time for comic pages for mr. miller
Cancellation reminder regarding book and poem on clyst hydon
Notes towards poem

LIST OF ITEMS CANCELLED FROM PARCELS INVENTORY

Article on the noises whales make NOT INCLUDED to follow when found
A box containing FLUXES NOT INCLUDED to follow when collated
Bag of good grass NOT INCLUDED to follow if obtained
Pair of cotton briefs NOT INCLUDED
Cancelled due to purchase made on Monday by mr. mayor
BALANCE INCLUDED

NOTES TOWARDS POEM THAT WONT BE WRITTEN AFTER CLYST HYDON

back from devon 2 a.m. tuesday may 23rd 1972
wandered about all day wondering what i was doing and whether it corresponded to what others were
shaved my face clean at midday to symbolise return to city
looked in local stores for red beans and found them
locked a red bean in a jar and labelled it jar three / clyst hydon / 72
took a note to develop photographs of devon trip to include them in proposed book on clyst hydon
made an inventory out of goods to parcel up for same
put a request in for address of jeanette browne
telephoned gestetner to arrange hire of stencil maker
posted five finished projects off to following people
1. mr.groh - graphic poems 2. mr. kimberley - review of genoa 3. mr. buck - prose
4. mr. norse - some cut-ups 5. mr. robinson - notes for book by mr. nations
reminded myself to collect a few tins of fluxes to arrange into box to send to clyst hydon in memory of fluxus
went to light cigarette and found matchbox with five dead matches in it
remembered goldflake packet no. 4 signed and left at clyst hydon
then remembered two sketches for oxford exhibition which didnt really matter much
walked in rain to photograph things like car to use film up and forgot camera
forgot to ask in inventory for copy of banners death cover to use in book on clyst hydon
remembered to add clyst hydon collage into xerox envlope and then remembered stencils had already been cut
remembered to recommend book by Daniel Spoerri, An Anecdoted Topology of Chance (Something Else Press)
telephoned mr. nations to obtain recipe for bread

28th MAY '72 CANCELLATION OF 2 PROJECTS

- poem on clyst hydon
- book on clyst hydon

ALLEN FISHER

A Summary of My Results

by Henry Fly

Copyright 1972 by Henry A. Flynt, Jr.

This essay is the third in a series on the rationale of my career. It summarizes the results of my activities, the consistent outlook on a whole range of questions which I have developed. The first essay, On Social Recognition, noted that the official social philosophy of practical every regime in the world says that the individual has a duty to serve society to the best of his abilities. Social recognition is supposed to be the reward which indicates that the individual is indeed serving society. Now it happens that the most important tasks the individual can undertake are tasks (intellectual, political, and otherwise) posed by society. However, when the individual undertakes such tasks, society's actual response is almost always persecution (Galileo) or indifference (Mendel). Thus, the doctrine that the individual has a duty to serve society is a hypocritical fraud. I reject every social philosophy which contains this doctrine. The rational individual will obtain the means of subsistence by the most efficient swindle he can find. Beyond this, he will undertake the most important tasks posed by society for his own private gratification. He will not attempt to benefit society, or to gain the recognition which would necessarily result if society were to utilize his achievements.

The second essay, Creep, discussed the practices of isolating oneself; carefully controlling one's intake of ideas and influence from outside; and playing as a child does. I originally saw these practices as the effects of certain personality problems. However, it now seems that they are actually needed for the intellectual approach which I have developed. They may be desirable in themselves, rather than being mere effects of personality problems.

I chose fundamental philosophy as my primary subject of investigation. Society presses me to accept all sorts of beliefs. At one time it would have pressed me to believe that the earth was flat; then it reversed itself and demanded that I believe the earth is round. The majority of Americans still consider it "necessary" to believe in God; but the Soviet government has managed to function for decades with an atheistic philosophy. Thus, which beliefs should I accept? My analysis is presented in writings entitled Philosophy Proper, Primary Study, and Primary Study: A Restatement. The question of whether a given belief is valid depends on the issue of whether there is a realm beyond my "immediate experience". Does the Empire State Building continue to exist even when I am not looking at it? If such a question can be asked, there must indeed be a realm beyond my experience, because otherwise the phrase 'a realm beyond my experience' could not have any meaning. (Russell's theory of descriptions does not apply in this case.) But if the assertion that there is a realm beyond my experience is true merely because it is meaningful, it must be substantive; it must be a definitional trick. In general, beliefs depend on the assertion of the existence of a realm beyond my experience, an assertion which is nonsubstantive. Thus, beliefs are nonsubstantive or meaningless; they are definitional tricks. Psychologically, when I believe that the Empire State Building exists even though I am not looking at it, I imagine the Empire State Building, and I have the attitude toward this mental picture that it is a perception rather than a mental picture. The attitude involved is a self-deceiving psychological trick which corresponds to the definitional trick in the belief assertion. The conclusion is that all beliefs are inconsistent or self-deceiving. It would be beside the point to doubt beliefs, because whatever their connotations may be, logically beliefs are nonsense, and their negations are nonsense also.

The important consequence of my philosophy is the rejection of truth as an intellectual modality. I conclude that an intellectual activity's claim to have objective value should not depend of whether it is true; and also that an activity may perfectly employ false statements and still have objective value. I have developed activities which use mental capabilities that are excluded by a truth-oriented approach: descriptions of imaginary phenomena, the deliberate adoption of false expectations, the thinking of contradictions, and meanings which are reversed by the reader's mental reactions; as well as illusions, the deliberate suppression of normal beliefs, and phrases whose meaning is stipulated to be the associations they evoke. It must be clear that these activities are not in any way whatever a return to pre-scientific irrationalism. My philosophy demolishes astrology even more than it does astronomy. The irrationalist is out to deceive you; he wants you to believe that his superstitions are truths. My activities, on the other hand, explicitly state that they are using non-true material. My intent is not to get you to believe that superstitions are truths, but to exploit non-true material for rational purposes.

The other... which claims to have cognitive, philosophical results. However, it is a purely subjective cognitive value; its value is claimed to be intertentional or amusem... al. What about art whose justification is simply that people like it? Consider things which are just liked, or whose value is purely subjective. I point out that each individual already has experiences, prior to art, whose value is purely subjective. (Call these experiences "brend"). The difference between brend and art is that in art, the thing valued is separated from the valuing of it and turned into an object which is urged on other people. Individuals tend to overlook their brend, and they do so because of the same factors which perpetuate art. These factors include the relation between the socialization of the individual and the need for an escape from work. The conditioning which causes one to venerate "great art" is also a conditioning to dismiss one's own brend. If one can become aware of one's brend without the distortion produced by this conditioning, one finds that one's brend is superior to any art, because it has a level of personalization and originality which completely transcends art.

Thus, I reject art as an intellectual or cultural modality. In rejecting truth, I advocated in its place intellectual activities which have an objective value independent of truth. In rejecting art, I do not propose that it be replaced with any objective activity at all. Rather, I advocate that the individual become aware of his just-likings for what they are, and allow them to come out. If I succeed in getting the individual to recognize his own just-likings, then I will have given him infinitely more than any artist ever can.

We are not finished with art, however. Ever since art began to disintegrate as an institution, modern art has become more and more of a repository for activities which represent pure waste, but which counterfeited innovation and objective value. A two-way process is involved here. On the one hand, the modern artist, faced with the increasing gratuitousness of his profession, desperately incorporates superficial references to science in his products in the hope of intimidating his audience. On the other hand, art itself has become an institution which invests waste with legitimacy and even prestige, and it offers instant rewards to people who wish to play the game. What is innovation in modern art? You take a poem by Shelly, cut it up into little pieces, shake the pieces up in a box, then draw them out and write down whatever is on them in the order in which they are drawn. If you call the result a "modern poem"

All the best

Allen Fisher

INVENTORY FOR CLYST HYDON PARCEL MAY 28th

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Cancellation reminder regarding book and poem or
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LIST OF ITEMS CAI

Article on the noise
A box containing F
Bag of good grass
Pair of cotton bri
Cancelled due to
BALANCE INCLI

NOTES TOWARDS POEM THAT WONT P

back from devon 2 a.m. the language, that is, language
in beliefs about the physical world. Such language is philo-
sophically meaningless, but it has connotations provided by the psycho-
logical trick involved in believing. The connotations are what are
utilized: factual truth is irrelevant. Then, the ideas cannot be reduced
to the mechanical manipulation of marks or counters - unlike ordinary
mathematics. Also, logical truth, which happens to be discredited by
my philosophical results, is irrelevant to the ideas.

But the defining requirement of the modality is that each activity
in it must have objective value. The activity must provide one with
something which is useful irrespective of whether one likes it; that is,
which is useful independently of whether it provides emotional gratification.

We can now consider the following principle: "spontaneously and
without any prompting to sweep human culture aside and to carry out
elaborate, completely self-justifying activities". Relative to the social
context of the individual's activities, this principle is absurd. We have
no reason to respect the eccentric hobbyist, or the person who engages
in arbitrary antisocial acts. If an action is to have more than merely
personal significance it must have a social justification, as is explained
in *On Social Recognition*. In the light of *Primary Study* and the trend
theory, however, the principle mentioned above does become valid when
it is interpreted correctly, because it becomes necessary to invent ends
as well as means. The activity must provide an objective value, but this
value will no longer be standardized.

The modality I favor is best exemplified by "Energy Cube
Organism", "Concept Art", and the "Perception-Dissociator Model".
"Energy Cube Organism" is a perfect example of ideas such that the very
possibility of thinking them is a significant phenomenon. It is also a
perfect example of an activity which is useful irrespective of whether it
provides emotional gratification. It combines the description of
imaginary physical phenomena with the thinking of contradictions. It led
to "Studies in Constructed Memories", which in turn led to "The Logic of
Admissible Contradictions". With this last writing, it becomes obvious
that the activity has applications outside itself.

"Concept Art" published in *An Anthology*, ed. LaMonte Young,

HENRY FLYNT

53) uses linguistic expressions which are changed by the reader's
reactions. It led to "Post-Formalism in Constructed Memories"
this led in turn to "Subjective Propositional Vibration".

The "Perception-Dissociator Model" (published in *L-KON*, Vol. 1,
no. 5) was intended to exploit the realization that humans are the most
advanced machines (or technology) that we have. I wanted to build a
model of a machine out of humans, using a minimum of non-human props.
Further, the machine modelled was to have capabilities which are physi-
cally impossible according to present-day science. I still think that the
task as I have defined it is an excellent one; but the model does not yet
completely accomplish the objective. The present model uses the
deliberate suspension of normal beliefs to produce its effects.

"Post-Formalism in Constructed Memories" and "Studies in
Constructed Memories" together make up *Mathematical Studies* (1966).
In this monograph, the emphasis was on extending the idea of mathematics
as formalistic games to games involving subjectivity and contradiction.
In two subsequent monographs, the material was developed so as to bring
out its potential applications in conjunction with science. "Subjective
Propositional Vibration" investigates the logical possibilities of expres-
sions which are changed by the reader's mental responses. "The Logic
of Admissible Contradictions" starts with the experiences of the logically
impossible which we have when we suffer certain perceptual illusions.
These illusions enable us to imagine certain logical impossibilities just
as clearly as we imagine the logically possible. The monograph models
the content of these illusions to obtain a system of logic in which some
(but not all) contradictions are "admissible". The theory investigates
the implications of admitting some contradictions for the admissibility of
other contradictions. A theory of many-valued numbers is also presented.

The "Perception-Dissociator Model" led to "The Perception-
Dissociation of Physics". Again, here is an essay whose significance
lies in the very possibility of thinking the ideas at all. The essay defines
a change in the pattern of experience which would make it impossible for
physicists to "construct the object from experience". Finally, "Mock Risk
Games" is the activity which involves the deliberate adoption of false
expectations. It is on the borderline of the intellectual modality which I
favor, because it seems to me to have objective value, and yet has not
generated a series of applications as the other activities have.

To summarize my general outlook, truth and art are discredited.
They are replaced by an intellectual modality consisting of non-true
activities having objective value, together with each individual's brand.
Consider the individual who wishes to go into my intellectual modality.
What is the significance to him of the academic world, professional
occupations, and the business of scholarships, fellowships, and grants?
From the perspective of the most socially important tasks, these institu-
tions have always rewarded the wrong things, as I argued in *On Social
Recognition*. But in addition, the institutions as now organized are
obstacles specifically to my intellectual modality. In fact, society in
general has the effect of a vast conspiracy to prevent one from achieving
the kind of consequential intellectual play which I advocate. The cate-
gories of thought which are obligatory in the official intellectual world and
the media are categories in which my outlook cannot be conceived. And
here is where the creep practices mentioned at the beginning of this essay
become important. Isolation from society is presumably not inherent in
my intellectual modality; but under present social conditions isolation is
a prerequisite for its existence.

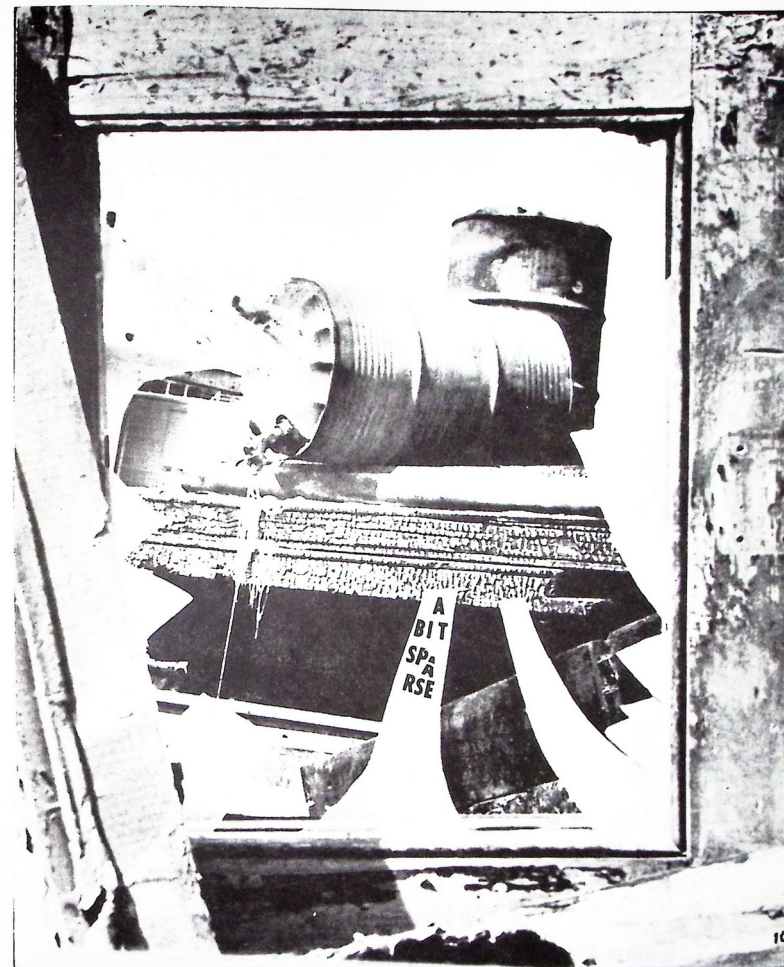


TERRY FOX

PROPHECY '72

Due to man's forsaken condition on the Planet Earth, and his idols in deep sins. God Almighty will visit him with The Prophecy '72, in hopes that man will turn from his evil ways and glorify God as he is LIVING!

1. Mao Tse-Tung has been ousted.
2. Israel will seek peace with Egypt.
3. Two airline makers will have an industrial "war" between themselves and many people will die.
4. Mrs. Martha Mitchell will be shunned by Washington Society at a party.
5. Rev. Abernathy will remain as leader in the SCLC (Black Struggle).
6. Women Libber's will win many concessions and lose many because they don't use them.
7. Store food, there will be a hard winter.
8. A political war in Chicago after the death of the mayor sometime in '72 or spring of '73.
9. Water having pollutions will kill many with a virus imported from Australia.
10. All homosexuals in Federal prisons will be moved to one location.
11. All profits for '72 will revolve around shipping to China.
12. Cuba will wage war with America (1000 days after April 5 1972), and they will be victorious. The only place of refuge for Southern Christians will be British Honduras (Belize).
13. There will be three murders in the U.S. Senate Chamber; between the Senators themselves.
14. The next President will be a homosexual.
15. The one after him will be a Cuban dictator.
16. The next three years will bring much prosperity for those that are righteous (Christ knowers).
17. One national statesman will die in '72.
18. The FBI will get a new chief in '72.
19. Dow-Jones Average will drop 30 points in a day.
20. The home of one of the ex-Presidents will be bombed.
21. Cuba will seek allies among the poor and dis-inherited.
22. A mass fire will take place in New York.
23. Three elected officials will be tried for treason.
24. Two churches will fight over money to the blood, many will be hurt in Boston.
25. There will be no more burials in the ground; instead the bodies will be placed in spacecraft and sent to outer-space (Black Cells) decomposing there.
26. There will be a riot in Chicago over fresh air.
27. Many of Picasso's works will be found to be fakes and wreck the art world.
28. Many people will be injured in a riot at the GOP Convention in San Diego.
29. A form of intelligence, higher than we know, will be discovered. It will be immeasurable and it will resolve around the laser beam.
30. Book publishing will decrease; record tapes will take it's place. Education will be by tapes.
31. The Democratic party will be disbanded.
32. Europe will be united by a "Czech" pope by the name of "Peter".
33. More sickness will be attributed to pollution.
34. "Docaspoti" will be the name of a new source of power both physically and spiritually usable.
35. Daily world-wide T. V. will be a reality in '73.
36. There will be a movement to unify the arts under a national committee.
37. "Fraud" will be found to be the cause and cure for cancer.
38. A new wave of pornography will sweep America.
39. Man will create "man" with artificial semen in hopes of dominating him. Semen banks will be as common as Blood Banks. Man created by man will only destroy man.
40. Marijuana and heroin will be legalised.
41. Blacks and Whites will be united forever.
42. There will be a wave of intermarriages.
43. Russia and China will fight World War III here.
44. Due to man's disbelieving heart, there will be cloud consumers that will eat the flesh off your bones and leave no trace.
45. Milwaukee, Wisconsin, will be a city of refuge for the Christians in the North and Mid-West. A spiritual center for all nations. There will be wealth and culture there.
46. Women past 65 to 75 will give birth to babies in a few years.
47. A famine this year in America.
48. A new Holy Priesthood for the Black Church in the U.S. under one God.
49. Martin Luther King Day/Week, January 15, as well as April 9, will be declared a national holiday.
50. The wicked will feel the effect of these prophecies only because they are blind.
51. Stricter divorce laws will be passed in hopes that the American family may be saved.
52. Zion will be built up in Central America.
53. AFL-CIO will break up over pension funds and Pres. Meany will be ousted



ZEN JUDAISM

NO WINE

IN

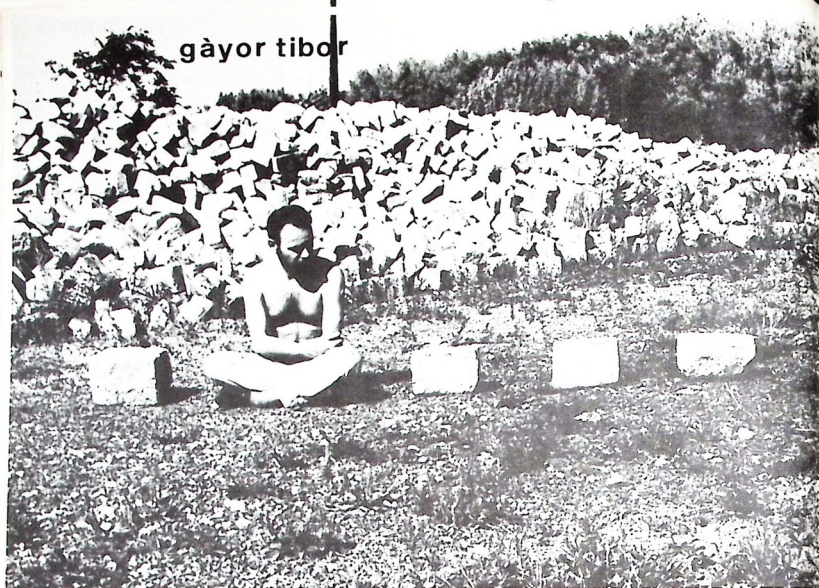
NO BOTTLES

VOWS

I vow never to create a work of art.
 I vow never to soil a page with wisdom.
 I vow to never breathe a word of truth.
 I vow to weave Gordian knots that shall confuse all.
 I vow never to be enlightened.
 I vow never to be living.
 I vow never to be unenlightened.
 I vow never to be dead.
 I vow to thumb my nose at the Universe.
 I vow to thumb my nose at you.
 I vow that you who read this are a great fool.
 I vow that you who disown this are a great fool.
 I vow that you who hold to this are a great fool.
 I vow that you are a great fool regardless of any action.

For
 written for MILAN KOJÍŽÁK
 in 1963

gàyor tibor





DADALAND

Dada is everywhere

- ① short autobiography
- ② born: with a sun in Virgo.
- ③ died: 11 July 1943
- ④ reborn: date unknown

"dada is the final act of liberation"

NON-ART FESTIVAL
VÉRITÉ ART du 1^{er} au 15.10.1970
ANTI-ART

JOCHEN GERZ

Some people are troubled by the fact that China exploded its first atomic bomb 1964, others believe that the invasion of aliens is facing them soon. Others again reason that the general frustration, hate and aggression that has become part of the civilized world is due to the impossibility of starting new wars other than those destroying the planet and that revolution like war fails to procure a solution since all profound change of civilization (i. e. mental progression) threatens the human race with extinction.

Some people think that their anxiety and uneasiness is due to their growing incapacity to throw away, to destroy ancient relics of their life which now burden them. These people consider that their presence, their activity and spontaneity is spoiled by a conditioning lot of past and before they would recover the pleasures of action they would have to get rid of all these substitutes of their 'ego' which are often older than they.

Yet these people admit easily that they must derive some kind of pleasure from preserving those tedious things aged moments pasts.

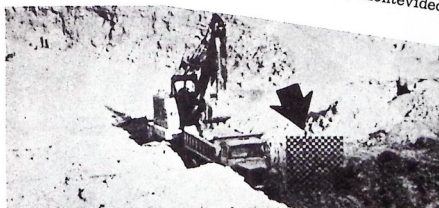
So what is proposed here is to change you into someone who can forget, who can put whatever he wants to get rid of into a transparent bag of plastic. This evidently, can be as different and incredible things as photographs, wedding rings, watches, letters, Passports, flowers, sign-posts, poems, pigeons and many more things that only you can know of.

Whatever is put into the transparent bag will no longer belong to you. All these traces from the past, this 'handwriting' with its oppressive weight will be taken away from you. Life would then be your own creation and defined as whatever you choose to keep outside of the transparent bag. You are asked to send the transparent bag with its content back to:

Editions AGENTZIA
25, rue Vandamme
75 PARIS 14^e, France.

Your bag will be closed at Paris and edited by AGENTZIA in a forthcoming collection entitled
IS THERE LIFE ON EARTH ?

© 1969 London, Nice, Gassel, Avignon, Munchen, Montevideo, Zurich, Swansea, etc.
- AGENTZIA, Jochen GERZ



16 avril 1970

Two years ago I sent empty plastic bags (21 x 29 cm) to friends, Paris addresses from the phone book, and to exhibition visitors at Nice, Munich, London, Swansea, Belgrade, Basel, Montevideo and Buenos Aires.

After having received more than 300 filled bags, I sealed them. Then, on April 16, 1970, they were deposited in the foundation of the new Montparnasse Tower, at more than 30m beneath the surface of the Boulevard. Since then the construction of the Tower has continued. The place where the bags were deposited, being covered by 5m of concrete, has become inaccessible.

From the idea and the diverse initiatives which their realization made necessary as well as the impressions which I received during this time, I retain a memory more and more contradictory. The consequences which arise from this each day seem by now more important than the idea itself, even though I can affirm that no material trace of the plastic bags remain. It will probably help me if I make my anguish known to others.



WASTE GROUND. September 1971, Malmö, Sweden.

Flora :
Sisymbrium officinale Scop.
Melilotus alba Lam.
Trifolium pratense L.
Epilobium tetragonum L.
Artemisia vulgaris L.
Tanacetum vulgare L.
Alchillea millefolium L.
Lappa communis L.
Plantago major L.
Poa trivialis L.

Fauna (Carabidae):
Bembidium (Peryphus) femoratum Sturm.
Trechus (s. str.) *quadristriatus* Schrank.
Harpalus (Pseudophonus) rufipes DeG.
Harpalus (s. str.) *affinis* Schrank.
Bradycellus (s. str.) *verbasci* Dft.
Amara (s. str.) *bifrons* Gyll.

pauli-armand gette.

Something Written

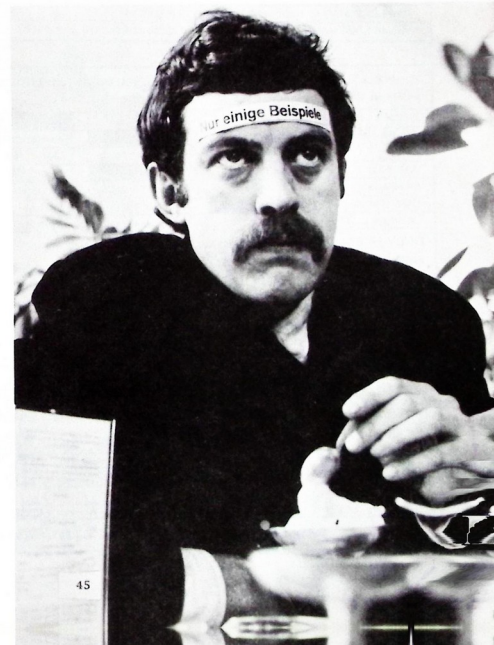
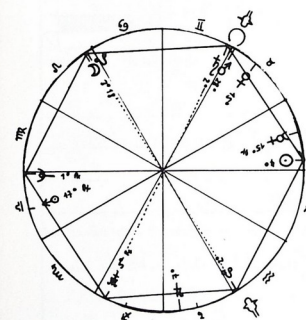
Fluxusmarch 24 to Fluxusmarch 29 I wandered along Fluxus Regen to Fluxus Donau to Fluxus Inn in good old Deutschland. Nothing exciting happened. But we start with a lovely constellation, shown below. These 60 - angles have now something to do with nature, springtime and the weather, which forced us to retravel. Star-Fluxus, Fluxus of the planets and Fluxus of our inner life. Some interesting thoughts to do. By the best (4)

A short auto-boasto-graphis-umpf-da-da

I was born in 1936 in a small ostdeutsche Stadt near Saale-fluxus. Nature, flower-power and butterfly-mood. Pearls and jewels. Also Fluxeuk-Music here and there during and after the war. Leaving home 1953 for a big western study - and marriage-system. Darmstadt, where I met Mr. Emmett Williams, Frankfurt and Marburg. Rebirth began 1965 by retravelling to Western Berlin. A lot of marvellous joys there, maturas, produtos, datas and the groovy living as a modern time astrologer and experienced in drugs and fugs. So thank the Lord.

Zwiesel, in the week before Eastern 1972.

14.3.72 13.00 MEZ



APPLICATION AND QUESTIONNAIRE

APPLICATION AND QUESTIONNAIRE			
NAME (Mr., Mrs., Miss)	Michael R. Gibbs		
ADDRESS	31 Pinhoe Road, Exeter, Devon		
NEAREST TOWN	Exeter		
HEIGHT	about 6'	BUILD	slim (?)
OCCUPATION			
BACKGROUND (Working, Middle or Upper Class)	Middle		
EDUCATIONAL QUALIFICATIONS	Wallpaper		
RACIAL TYPE (Asian, Negro, Oriental or White)	White		
RELIGION (if any)	Yes		
TEL. NO. (if any)			
MARITAL STATUS	?		
NATIONALITY	British		
AGE	23		

Please ☒ for Yes ☒ for No and ☐ for Indifferent

Please tick <input type="checkbox"/> for Yes <input type="checkbox"/> for No	
Would you prefer to be introduced to someone of the same social background?	<input checked="" type="checkbox"/>
Are you very interested in clothes and fashion?	<input checked="" type="checkbox"/>
Do you think your exam standards are a fair indication of your intelligence?	<input checked="" type="checkbox"/>
Do your emotions often conflict with your better judgement?	<input checked="" type="checkbox"/>
Do you consider the physical side of a relationship of great importance?	<input checked="" type="checkbox"/>
Do you enjoy drinking regularly?	<input checked="" type="checkbox"/>
Are you very concerned about pollution of the environment?	<input checked="" type="checkbox"/>
Does religion play a very important part in your life?	<input checked="" type="checkbox"/>
Do you tend to prefer a quiet evening at home to a night out?	<input checked="" type="checkbox"/>
Have you a strong interest in politics?	<input checked="" type="checkbox"/>
Do you always like to mix with people of the same educational standard?	<input checked="" type="checkbox"/>
Are you of conventional appearance?	<input checked="" type="checkbox"/>
Would you prefer to meet someone of your own age group?	<input checked="" type="checkbox"/>
Do you believe that the stars have a supernatural influence?	<input checked="" type="checkbox"/>
Should your introduction be of the same racial type as yourself?	<input checked="" type="checkbox"/>
Are your relationships usually lasting?	<input checked="" type="checkbox"/>
Do you approve of Women's Liberation?	<input checked="" type="checkbox"/>
Should the use of marijuana by adults be legalised?	<input checked="" type="checkbox"/>
Given £500 would you go on a spending spree rather than invest it?	<input checked="" type="checkbox"/>

Please tick any of the following subjects in which you are interested, obliterate any for which you have a positive dislike, and leave untouched any you feel indifferently about.

Animals	Cinema	Ecology	Music(classical)	Photography	Television
Architecture	Conversation		Music(Jazz & Folk)	Poetry	Television
Art		Engineering	Music(Popular)	Politics	Theatre
Astrology	Countryside		Music(Progressive)	Psychology	Travel
Business	Dancing	History	Parties	Religion	Walking
Card Games		Languages	Philosophy	Science	
Children	Eating Out	Mathematics		Social Work	

ONLY IF YOU WISH TO choose up to 3 subjects in which you are interested (not necessarily from the list above) and give your views on them in the spaces provided below.

Art: a pleasant way to spend an evening. Of course, nobody understands it.

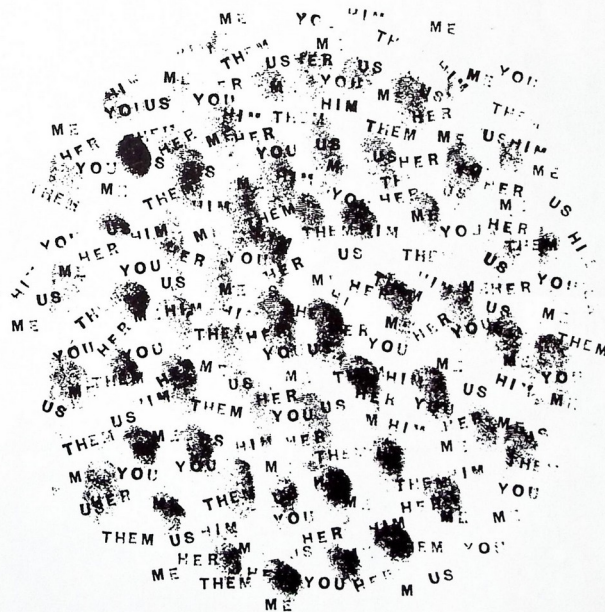
Poetry: I like the lines best, words bore me.

IF YOU WOULD LIKE TO write about yourself please do so here (e.g. work, experience, temperament, physical appearance)

Visual poetry texts exhibited in USA, Italy, Argentina, Uruguay, Iceland, England. Currently editing KONTEXTS Publications and researching on literary arts. Published here & there in little mags. & anthologies. Books: LIFE LINE (Kontexts), CONJUNCTIONS (forthcoming from 2nd. Atorn).

THE REAL YOU IS SOMEBODY ELSE
THE YOU IS REAL SOMEBODY ELSE
THE SOMEBODY IS YOU REAL ELSE
* ELSE THE YOU IS SOMEBODY REAL
SOMEBODY ELSE IS THE REAL YOU
ELSE THE SOMEBODY IS YOU REAL

THE REAL YOU IS SOMEBODY ELSE
ELSE THE YOU IS SOMEBODY REAL





jumping

1

2

3



PLAYING

1

2

3



running

2

3

something written about my work: yes, i try to live. sometimes, specially when david visits me, i know that i have succes with my trying to try to live. and then, when i look around everywhere, where i found remarkable things, or eative ideas, short news i see, also there, that really life exists. in this situation, always trying to discover new s you discover yourself. then i hope, we can see more clear. yes, of course, then you can also see, much forms of manipulation. try to let not manipulate you! be free, try to identify your doings with h your person. do not believe, what other want from you! an on this way of looking, looking & trying, there i make a lot of things, relics ts, my art only are r

relics, or perhaps also souvenirs. stuff only to show, to documentate others, that there are possibilities to try to live. you can call it ART, you can do what you want, naturally also it can be art. my art, every bodies art, as you like and now, if you are looking for creative projects, concepts, ideas etc you begin to be creative too. and that is live. be creative and you see, that you still are alive. this only is the difference to animals, to do something news, i try to document my traces of trying. i do not conserve them, i only register ate them. please do the same. you can it do everywhere—everywhere is art therefore. you see, this is something written

about my work, about fluxus too, i mean about my fluxus. ask david, he knows me!

K.G.W.



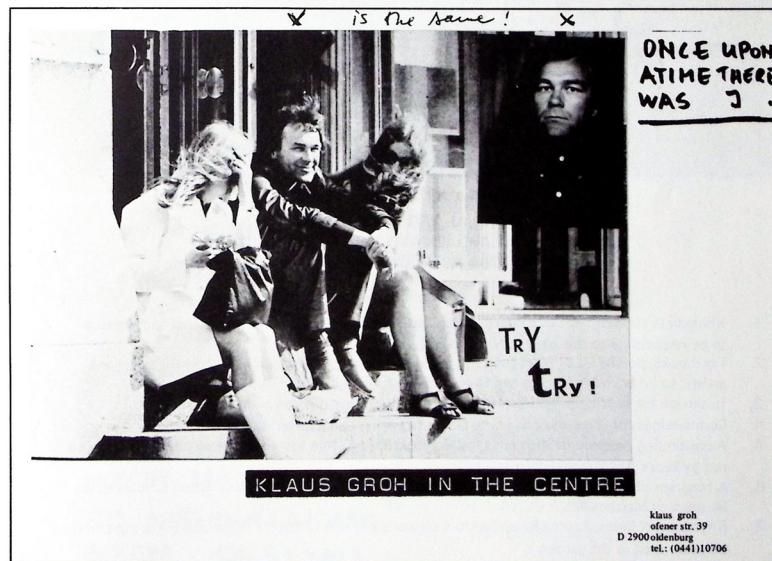
KLAUS GROH

born: 1936
lives in oldenburg

RUTO DOASTOGRAPHIE

x=of

- a lot x letters
- a lot x pages
- a lot x ideas
- a lot x news
- a lot x experiments
- a lot x documents
- a lot x exhibitions
- a lot x publications
- a lot x internationality



ONCE UPON
A TIME THERE
WAS J.

TRY
TRY!

KLAUS GROH IN THE CENTRE

klaus groh
ofener str. 39
D 2900 oldenburg
tel.: (0441) 10706



GUERRILLA ART ACTION GROUP
EDUCATIONAL PROGRAM RELEVANT
TO THE BLACK AND PUERTO RICAN COMMUNITIES
AND THE NEW YORK CITY PUBLIC SCHOOLS

1. Immediate appointment of a Puerto Rican and Black artist to serve as educational coordinator to be responsible to the artists advisory board.
2. Textbooks, portfolios of reproductions, slides and films about Black and Puerto Rican art and artists, to be available for sale and to rent to the public schools.
3. In service for public school teachers, to be taught by Puerto Rican and Black artists.
4. Commissions for films and posters to be used as educational materials in the schools.
5. A continuing program of slide talks, gallery lectures, and film showings, for school children to be run by Black and Puerto Rican artists.
6. A program of busing children to and from predominantly Black and Puerto Rican schools to the Museum of Modern Art.
7. Rhythm and Blues, Puerto Rican folklore concerts relevant to Puerto Rican and Black culture to be performed in the garden.

<DOCUMENT OKAYAMA>展

■ 1972 10月10日(火)ー10月15日(日)

■ 岡山県総合文化センター

1972年 10月10日より岡山文化センターで < DOCUMENT OKAYAMA > 展を開きたいと思しますので、あなたに参加を呼びかけます。

いま、人類は自分たちが創り出した文明、文化そのものを問いたす時代、時期にあると思われまふ。

これは現代文明、文化の延長線上に人類の死滅をみたからに外ありません。

このとき その文明、文化を根底から問い正すことは 必要不可欠のものといえます。こうした問いかけは地球上のあらゆる国々のあらゆる分野から それぞれなされていますが なお充分であるとは いふかねる状態といえます。

< DOCUMENT OKAYAMA > もこの問いかけの一翼になうものです。

ご参加 お願いします。

※ 以上ご賛同の方は 9月15日までに参加可否をお知らせ下さい。

※ 提出物 150部 各自で用意して下さい。

※ 10月7日 提出物必着のこと。

※ 参加費 2,000円 (10月7日までにご送金下さい)

※ シンポジウムは 最終日10月15日(日)

PM2時より 岡山市後楽園において行います。

多数ご参加下さい。費用は 100 円程度といたします。

事務局及送り先。

(705) 岡山県備前市西片上40

TEL (08696) 4-4656

4-2939

MYOR HAYASHI

40-NISHIKATAKAMI

BIZEN. OKAYAMA

J A P A N

林

三

從

(服部喜佳)

To make INVOCATION OF CANYONS AND BOULDERS? you need 1 actor and 16-mm equipment. Color film preferred.

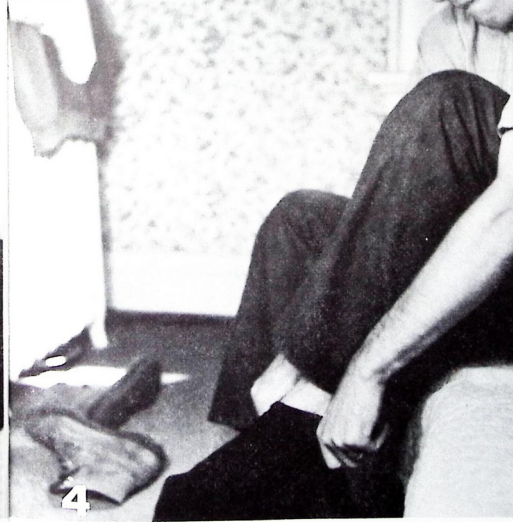
Actor moves mouth around as if chewing a large wad of gum. No special effects, no variety—just on and on the same. Camera man focuses on mouth—seen close-up. No variety, just one shot. For 100' of film. With close-up, face is partly obscured.

When film is to be shown, cut off about 4' and join ends with a twist to form loop, a moebius strip actually: projected image will make lateral reversal each time loop end is reached. Splice.

Project until film loop gives out—usually about 4 hours. Music—either silence or a similar loop by local composer. Anne Lockwood?



For strangenesses, here's a photo of my father (center), my uncle Bradley and my aunt "Auntie Lou" performing a piece of mine before I was born. It's called "Play Ball" and the text goes "Play Ball". The date is July, 1964.



"My involvement with Fluxus is one of mutual indifference. What makes Fluxus important as an organization is it's lack of administrative responsibility. As a fringe flux artist I contribute to Fluxprojects at whim and receive the same enthusiastic non-response of a very active member. That pleases me.

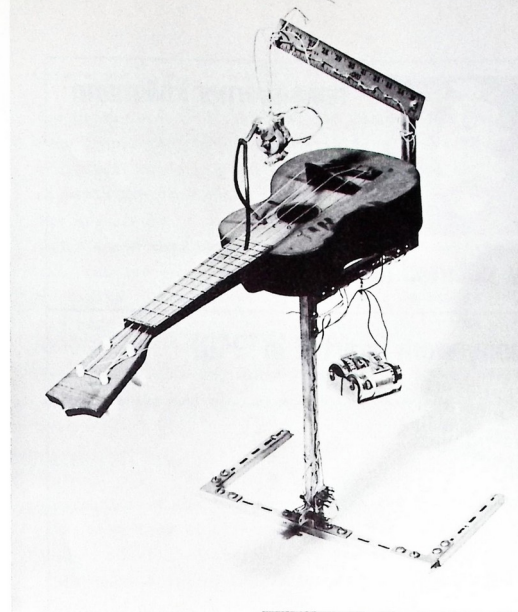
That pleases the intentions of my work which have been reduced to simple sequences of object manipulations. (The category of "objects"

includes people and abstractions as well as the inanimate) Just one thing being moved after another. No thing hidden. No thing revealed. Sometimes it's done in my apartment and sometimes it's not. Sometimes there are others present and sometimes I'm alone. Sometimes the objects moved are the words on a page, sometimes it's the page. Sometimes I point with my finger, sometimes with a camera. I find pleasure in the pretense that an induced sequence is a probability declared."



ALICE HUTCHINS

Passport Retouch - 1968



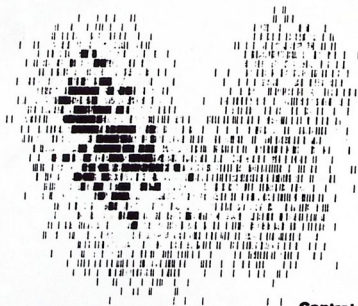


hans-werner kalkmann

my polluted body

a body-work (started in 1940)

using:
news papers (advertisements),
letters, post-cards, silk screens,
photographs, slides, films,
video tapes, computers and
real-life

e.g.:
my thyroid gland =Central Administration of
Artistic Environment Defence

waterpiece city

the waterpiece city stands at the foot of the loma tina (3939 m). every inhabitant has the opportunity to choose a waterpiece corresponding to his own size. through birth and death new elements are constantly added or removed. for this reason the appearance of the waterpiece city is always changing. the inhabitants move weightlessly in their elements to and fro. they can see each other. the walls are mirrored. if the necessity to communicate is felt, this is only possible when the same wishes concerning the water temperature are apparent. if the same water temperature exists in two elements which are side by side and close together, then sluices open automatically and communication can take place.

waterpiece dike

protection of the land from the sea and the reaccumulation of land have long since been problems for people living on the coast. materials have to be delivered over large distances. this costs a lot of money. the work done is constantly being destroyed again.

I build a wall on the coast made of waterpieces. it melts into the run of the coastline. I fill my polyethelene elements with sea-water. this I find on the spot. it does not cost anything. I mount the elements on top of one another, as earlier was the case with sandbags. I create a water wall. it protects the coastal inhabitants from the water. the waterpieces are held together with a large foil and therefore cannot be pressed away. the foil is fastened through and through on the sea side of the waterpiece dike. if the water rises above its normal level, the waterpieces become buoyant. the height of the dike rises accordingly. the water cannot rise over the crown of the dike.

light is refracted in the waterpieces. if one is coming from land, the horizon is limited by a silver stripe. if one is coming from the sea, it appears as if the water is rising onto the coast. in the evenings I flood my waterpiece dike with light. the infinite variety of refraction and reflection serves as an orientation for all at sea.

1963-72



About belief.

More important than an object of belief is belief itself. It is ~~not~~ beautiful and necessary to believe. To believe in the power of smoothing, in peace-conference in Geneva, in Buddha or in forest medicine plants it doesn't matter.

It is not matter about properties of God but about properties of an action which we do on influence of to believe in.



MICRO 1

Wrap a live microphone with a very large sheet of paper. Make a tight bundle. Keep the microphone live for another 5 minutes.

T. Kosugi

CHIRONOMY 1
Put out a hand from a window for long time.



T. Kosugi

MUSIC FOR A REVOLUTION

Scoop out one of your eyes 5 years from now and do the same with the other eye 5 years later.

T. Kosugi



ANIMA 2

Enter into a chamber which has windows. Close all the windows and doors. Put out different part of the body through each window. Go out from the chamber. The chamber may be made of a large cloth bag with door and windows made of zippers.

T. Kosugi

THEATRE MUSIC
Keep walking intently
T. Kosugi

MANODHARMA WITH MR. Y

Watch over every part of Mr. Y's body about 10cm. apart when he brushes his teeth. If it is dark, a flashlight may be used. If it is bright, a magnifying glass may be used.

T. Kosugi

MANODHARMA WITH MR. T.

Performance with Mr. T

T. Kosugi

FOR MR. M

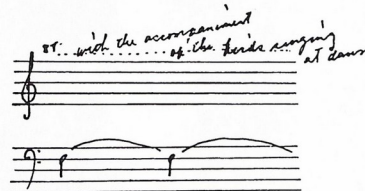
T. Kosugi

Insert a rolled up sheet of paper into the throat, then move the roll to the outside of the mouth. Repeat this many times. Do not swallow the roll. Do not drop the roll except at the end. Do not use the hands except at the beginning.

SECRET PIECE

Decide on one note that you want to play. Play it with the following accompaniment:

The woods from 5 a.m. to 8 a.m. in summer.



1953 summer

ORGANIC MUSIC

Breathe by oneself or have something breathed for the number of times which you have decided at the performance. Each number must contain breath-in-hold-out. Instruments may be used incidentally.

T. Kosugi

SMOKING MUSIC

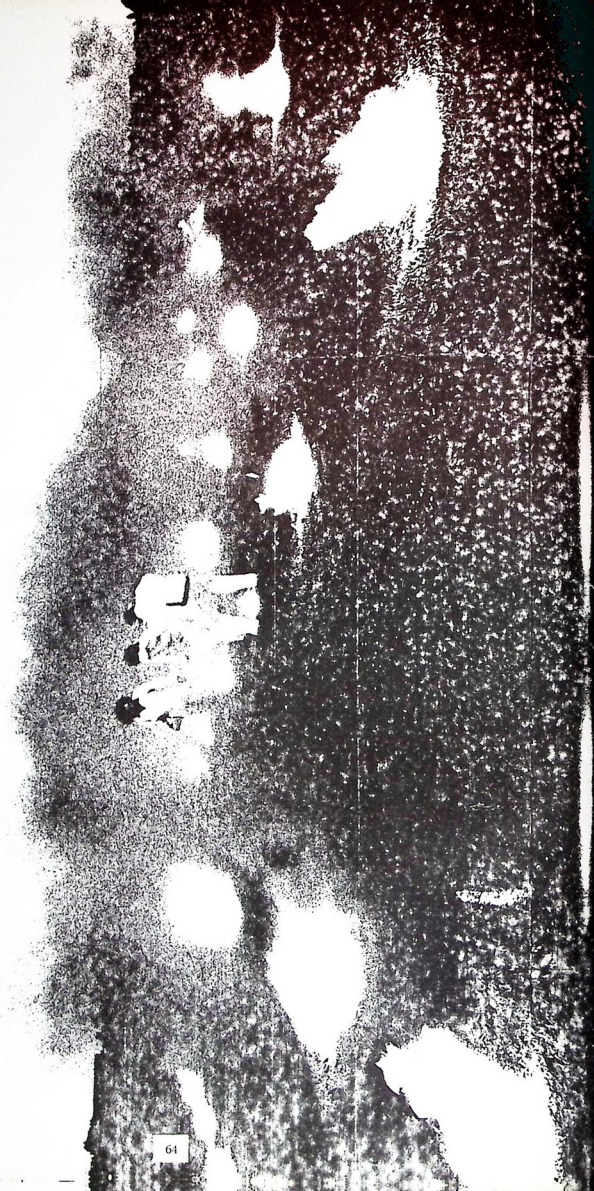
Smoking event by instruction of "Organic Music". Smoking instrument may be used.

T. Kosugi

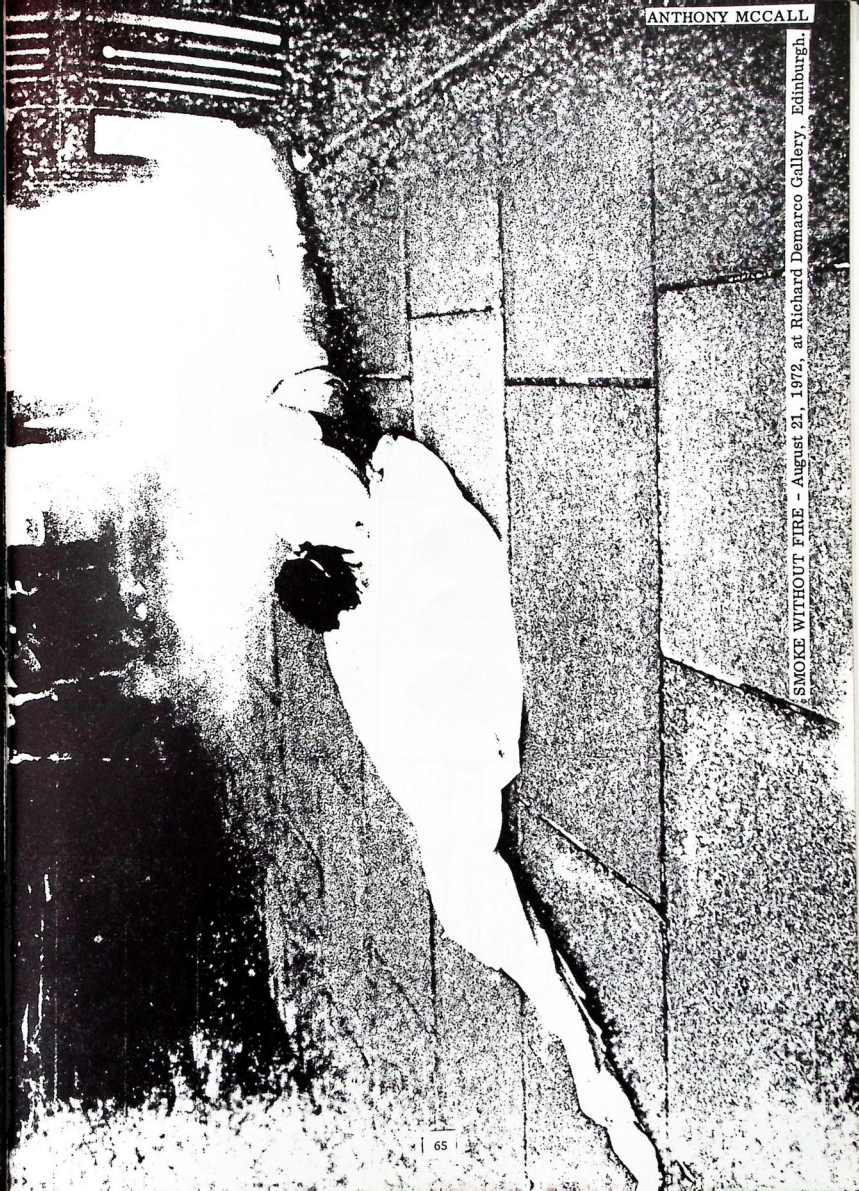
Landscape For Fire - August 27, 1972, North Weald Aerodrome.

ANTHONY MCCALL

64



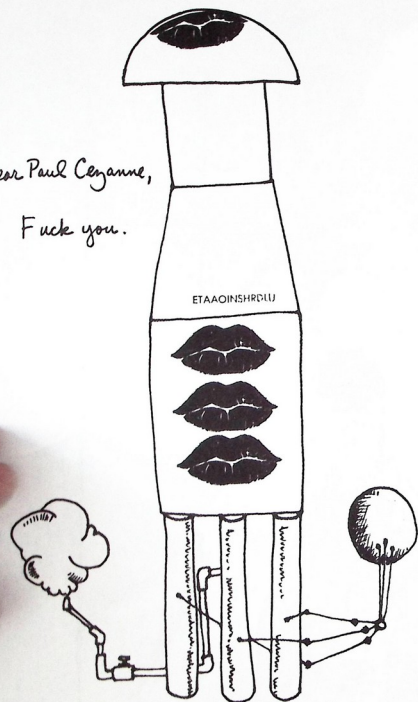
65



ANTHONY MCCALL

SMOKE WITHOUT FIRE - August 21, 1972, at Richard Demarco Gallery, Edinburgh.

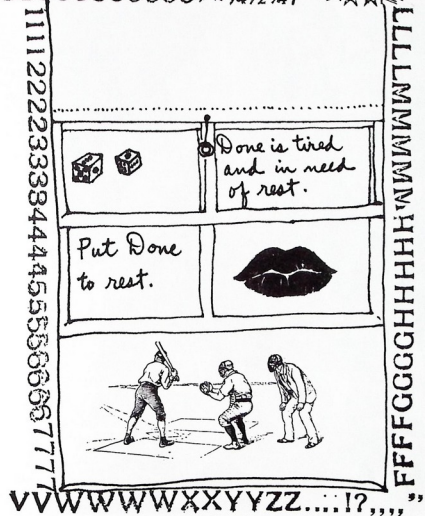
Dear Paul Cezanne,
Fuck you.



Sincerely yours,
Barry McCallion
Aleatory Novelty Ltd.

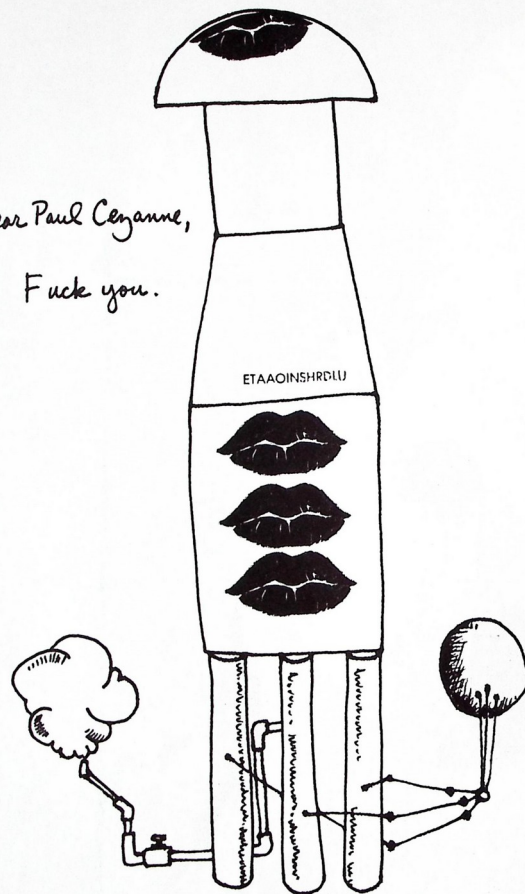
simultaneity

888899990000 £1/2/4/1 →☆☆☆ 1



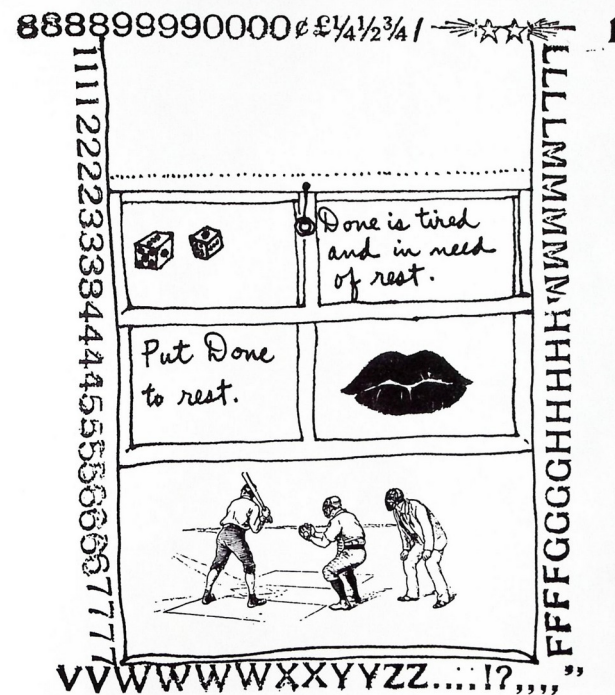
BARRY McCallion
Aleatory Novelty Ltd.

Dear Paul Cezanne,
Fuck you.

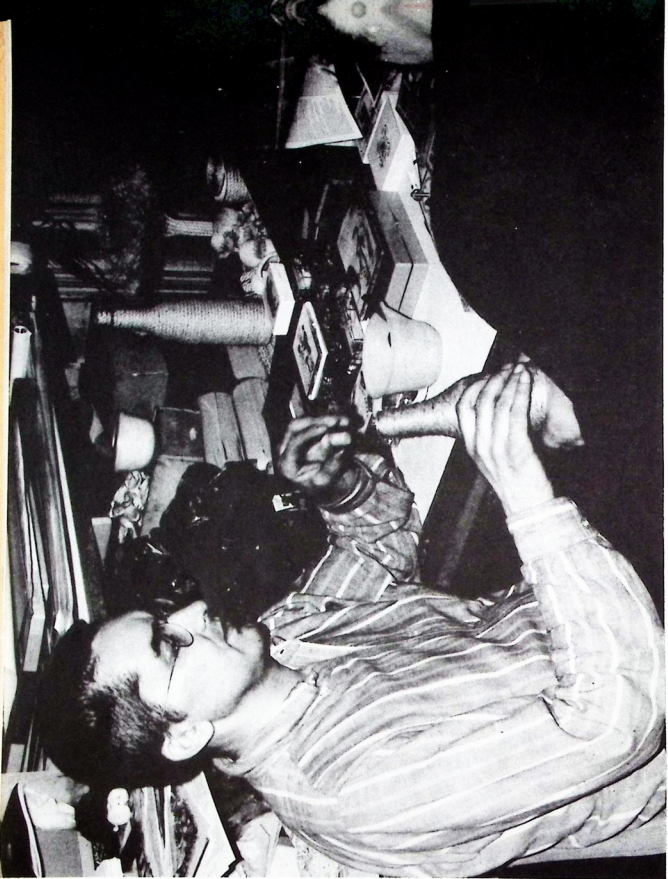


Sincerely yours,
Barry McCallion
Aleatory Novelty Ltd.

simultaneity



BARRY McCALLION
Aleatory Novelty



GEORGE MACIUNAS

GEORGE MACIUNAS

Dear david mayor,
I will try to answer all your questions. The airport mixup— I ran out of money 4 days before my departure and had to plan on sleeping in airports. So I arrived in London a day sooner, since I knew the airport was very comfortable to sleep in. The evening I arrived I tried to reach you by telephone, and spent the last money on it, but Exeter University did not know how to reach you, and at first would not even take a message (they probably never gave you the message I left). I was not able to stay all day since I was getting hungry, and left therefore with the morning flight. But the trip was not wasted, since I found a phantastic island in a large bay in Menorca. (bay is called Fornells) Island is only an acre but of a very irregular shape and the shores very accessible. I, Bob Watts and few others will most likely buy it. So now I am spending my efforts in making lots of money in as little time as possible. It will probably take all this year and probably 1973. 1974 some 8 of us are planning a 6 month trip in small airplane around the world, since our pilot has \$8000 of government money which he can spend only in flying. So we thought of leasing a STOL 8 passenger plane with 1500 mile range (Brequet makes one) and go to strange and inaccessible places like Robinso Cruso island, Easter, Pitcairn, Ua Huka, Bora Bora, Moorea, Rarotonga, Manua, Phoenix islands, Gilberts, Yap, Palau, Barababadur, Anghor Vat, Bhuvanesvar, Konaraka, Chandigarh, Fatehpur Sikri, Gwalior, Khajuraho, Sanchi, Ajanta, Ellura, Pattadakal, Kancipuram, Mamallapuram, Tanjore, Rameshwaram, Anuradhapura, Chiraz, Samarkand, Bukhara, Seychelles islands, Kenya, Luxor, Wadi-Natroun, Palmyra, Krak des Chevaliers, Ruweha, Bakirha, Kasr il Benat, Dar Kita, Kalota, Der Sim'an, Cycladic islands, etc. etc. and then via Iceland, Greenland, Baffin island back to New York, all in 1000 mile steps. We would try to live off the sea. That's my plan for the next few years. I probably could squeeze a month in England winter 1973 if it was necessary (which I don't think would), since you could organize the whole flux-fest without influx of a lot of tourists. The one person whom you should invite is Ben Vautier, he is 100% fluxman. Few remarks on your questions etc: Expanded arts diagram will take entire year to complete, so you can't include it this winter, but I am enclosing an early version, which although very brief and slightly outdated is still correct. Regarding distributorship by Beau Geste, generally I have given up the efforts to distribute fluxthings, since I never get paid for them anyway, and I can't afford to subsidize distributors, so I rather send things free to friends and sell a few to collectors, than send loads of things to stores and never get paid for them. Regarding the fluxshoe festival: I have written in the past and told Carla also, that the best thing to do is to do the cheapest and easiest events, like the flux-sports, or flux outdoor events, parades, snowhouses, games of all sorts, this would involve all participants and would be easy to do without inviting any of the artists or buying or ordering elaborate supplies. The last flux-sport olympiad we did here, we had all the devices such as special shoes, rackets etc. made by the students. Flux-mass is rather elaborate and I would not advise doing it without careful preparation. Clinic is very easy. Concerts need some preparation and lots of black suits, instruments, etc. supplies of all kinds like balls, darts etc. I probably could help organize one by post with Ben Vautier actually participating. I would suggest you plan to pay only Ben's trip, which being from Nice would not be very expensive. All the others could help by participating via post. This leads into your list of people who have indicated they would participate in some way. 90% of the names have had no connection with flux whatsoever, in fact many like Carolee Schneemann is doing very neo-baroque style happenings which are exact opposite of flux-haiku style events. Of the people I would think the following were connected with flux-activities: Alocco, andersen, Brecht, Friedman, Higgins, Hompson, Hutchins, Kirkeby, Knizak, Yoko Ono, Carla Liss, Mathews, Moineau, Reynolds, Sharits, Shiomi, Spoerri. You should try to include: Ayo, Joe Jones, Nanni (?), Daniela Palazzoli, Ben Patterson, Takako Saito, Ben Vautier, Bob Watts, Wada.

For the exhibit, I would suggest a flux-ping pong tournament if you have enough space for ping-pong table. Then you can make simple variations on rackets like:

1. - long handle
2. - convex or concave surface
3. - attached can of water
4. - large hole
5. - very soft foam
6. - very heavy, lead surface, etc. -

If you like I could make them too but it would cost of mailing would cost be more than it would cost to make them. The table surface could be also prepared or covered with sound makers like bells, explosive paper charges, etc. etc. - I am planning to travel a lot starting March 1972, so I could visit England maybe in Apr or May or in the Fall. Also would like to organize a Flux-mass and Flux olympiad and orchestra concert in other parts of Europe - Best regards - George Maciunas

LET'S CLEAR THE AIR



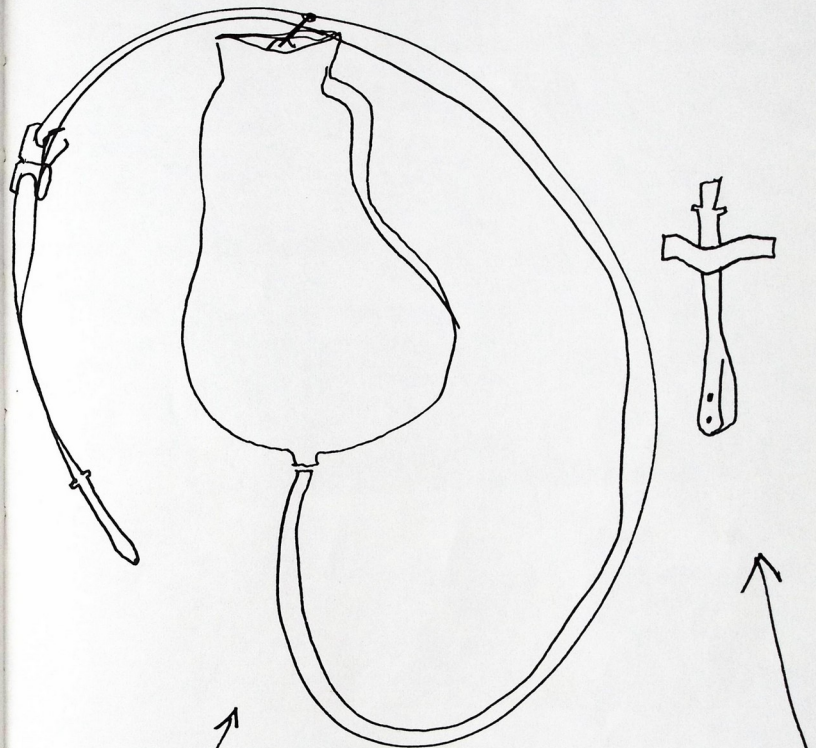
THIS IS NOT
DADA PROCESSING



THIS IS NOT
DADALAND

BE GOOD
AT BEING
RAD.

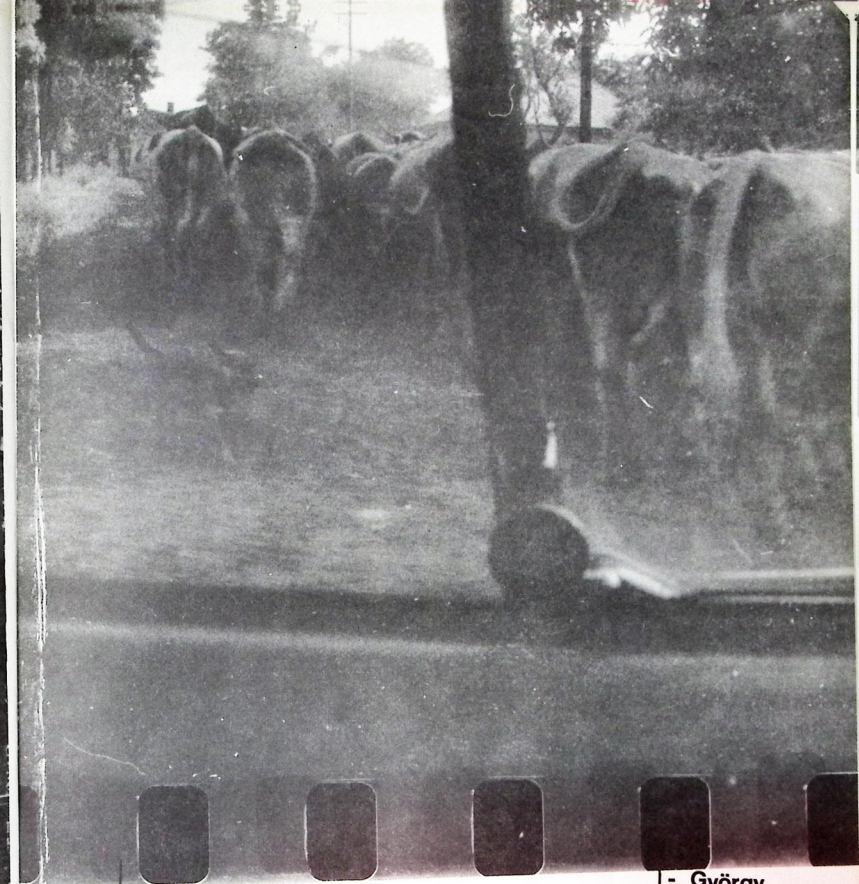
"Cassette"



Hang on a nail 5 feet from the floor, fill with water, tape pipe to wall

as shown

Tom Marioni July 22 1972



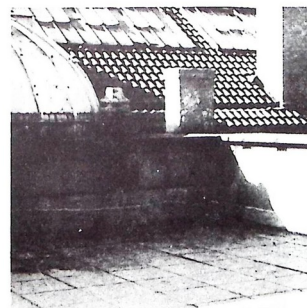
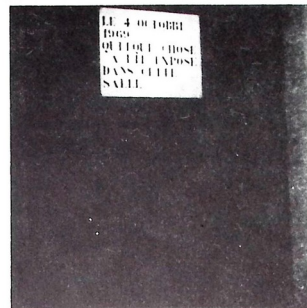
1 646	- Zoltán XIII. Pozsonyi út 32. 614 804	- György VII. Madách I.ú
9 034	- Zoltán újságíró szerkesztő I. Lánchíd 34. 451 511	- György XI. Bartók Bél
4 117	- Zoltán férfiszabó III. Kerék 6. 316 540	- Imre dr. XI. Ábel J. 8.
5 615	Raffaj lásd Raffal	- Katalin IX. Napfény 14.
	Raffel Ádám testnevelő	

Maurer

Census

Prepare a list of all the females
presently alive throughout the world.
Make use of census bureaus where
possible. Only through assiduous
effort can this project be realized,
as many females are invisible.

jean-claude moineau manifestation-test centre américain 4 octobre 1969



QUELQUE-CHOSE EST EXPOSÉ
SUR CETTE TERRASSE.
CHERCHER BIEN.

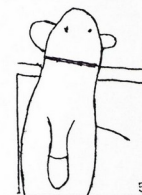
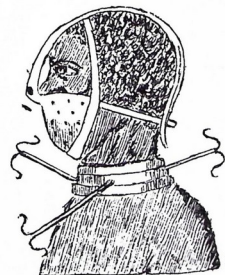
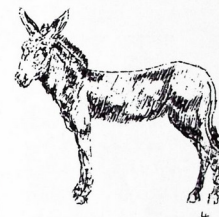
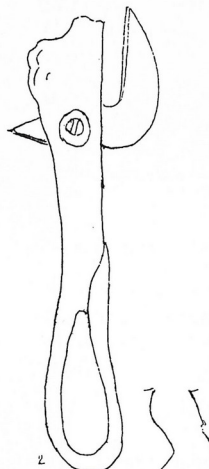
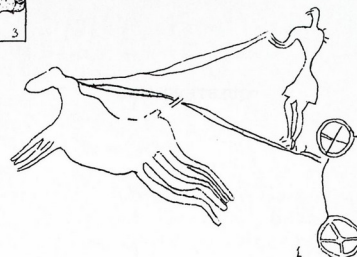
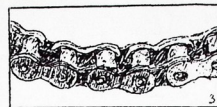


QUELQUE-CHOSE EST EXPOSÉ
DANS CETTE PISCINE.
CHERCHER BIEN.

Joan Mathews

ON RECHERCHE!	
UNE PRIME EST OFFERTE, À CEUX QUI AURONT TROUVÉ CE QU'A EXPOSÉ JEAN-CLAUDE MOINEAU.	
MAIS IL N'Y A RIEN À VOIR!	COMMENT SAVOIR?
PAR SA PRÉSENCE L'OBSERVATEUR MODIFIE L'OBJET OBSERVÉ.	CHER WATSON, AVEZ-VOUS OBSERVÉ CE FILAMENT DÉPLACÉ?
PENDANT CE TEMPS-LÀ...	
DIFFÉRENTES ACTIONS ONT EU LIEU DANS DIFFÉRENTES RUES DE PARIS	
DIFFÉRENTES ACTIONS ONT LIEU DANS DIFFÉRENTES RUES DE PARIS ET D'AILLEURS. CHERCHEZ BIEN.	

IC 56 02 03



"QUESTIONNAIRE"

please answer this question carefully.

yes ☐no ☐

Notes from Sunday 17th September 1972.

born — 21/5/47, Forest Gate Hospital
 country of residence — England
 height — 5ft 11in
 colour of eyes — grey/blue
 colour of hair — dark
 special peculiarities — none

certified free of abnormalities by the North East
 Metropolitan Regional Hospital Board. Undetected
 abnormalities may have developed since 21/9/70

educated ~~taught~~ taught by Our Lady of Compassion
 and St Edward primary school, St Bonaventures
 grammar school, East Ham Technical College and
 University College Swansea.

the pieces in fluxus —

there are a series of photographs, by myself and
 Cotuz, recording the social environment of
 Mumble's near Swansea, and some sculptural activities
 related to it. Towards the end of the piece, a day long
 simulation of tidal cycles and erosion sequences, most
 of the material was thrown out of the window.

The other pieces are part of an extensive series which is
 likely to occupy me for another year.

J.J. Plant.

ECBS

THE ECBS BOARD OF DIRECTORS, GREATLY CONCERNED OVER THE CONDITION OF YOUR KREATIVE PYRAMID, MET IN EMERGENCE SESSION LAST NIGHT IN A LAST DITCH EFFORT TO SALVAGE A PRODUCTIVE PATH FOR YOU TO FOLLOW. LATE IN THE NIGHT WE STUMBLED OVER AN EXCITING NEW KREATIVE STIMULUS TO RE-KINDLE YOUR INTEREST.

ANNOUNCING

"PAPA KAKA'S POUCH OF SCIENCE" ----- IT DELIVERS!

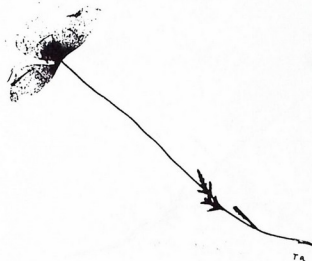
FOLLOW THE DIRECTIONS EXPLICITLY!

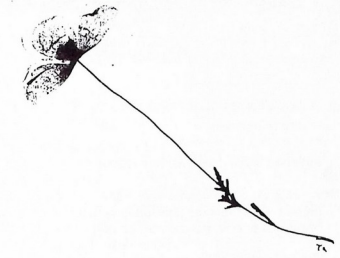
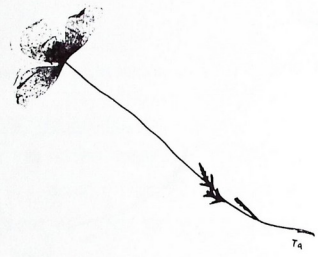
TO SUCCESFULLY UNRAVEL THE SECRETS OF LIFE, TAKE YOUR "PAPA KAKA'S POUCH OF SCIENCE" AND A HAMMER OUTSIDE AND ONTO YOUR DRIVENAY OR SIDEWALK. LAY THE POUCH ON THE CEMENT AND STRIKE THE MYSTERIOUS LUMP WITH YOUR HAMMER. (A FIRM BLOW REWARDS). ONCE THIS IS DONE, THE POUCH MAY BE OPENED AND YOU WILL BE ABLE TO EXAMINE THE FABULOUS WEALTH OF DESTRUCTIVE TECHNOLOGY. (YOU APPLIED IT? NOT US BUB!)

PAPA KAKA'S POUCH OF SCIENCE
STRIKE LUMP WITH HAMMER ON CEMENT

SINCERELY YOURS,

Goey Duck
MR. E. VENT





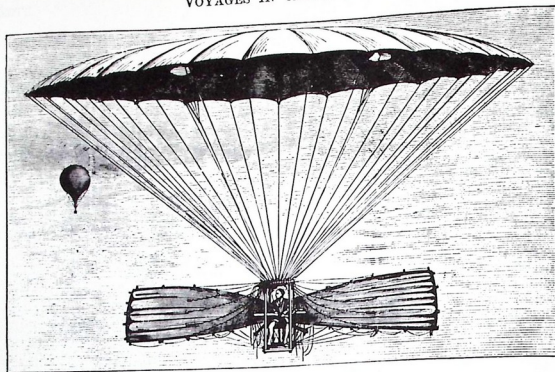


Fig. 3.—LETURR'S FLYING-MACHINE.

A LOVELY DAYLIFE IS ONLY HOW E WE ARE DYING

to have enough time to try it in our
different ways with all our friends
very happy all together
sharing all parts cannot keep each overflow us of us balloon
helium soap bubble loveables no name your faces voices
breath no names we know each other forever
my death trip this lovely lonely party
streams streaming and banish expell
the too ill ones
(they may pretend ha ha) im always for real
they are disn-invited to my life-death party pretenders to fortune

nOOn 16 august 1972

wednesday 16th august 1972

A WAKE FOR KEN DEWEY

being a normal mid-week grey london morning . . . day to be devoted to work on ICES and copying material for Tjeerd who leaves tomorrow, whose purchase of PABHB and posters will pay for wine & fruit for party I've planned tonight . . . and get roller skates, slides, cord . . . get up to belzise, stop at round house.

Take some vitamins after Ant and I lap up muesli and fruit: lets see . . . I'll have those five brown brewer's yeast . . . and two white calcium . . . an acerola . . . and what's this pink capsule? Must be vitamin E. Gulp

Papers spread on the desk, phone numbers set . . . ready to invade the day by calipher, tele-photo, tle-phon, public trnsport . . . yukkk I feel awful . . . stagger, twinkly aches all over . . . ! Howl to Anthony Help I've taken something by mistake feels like acid! off we go . . . scawl note for Thursday diary "take yesterday on today" . . . moving very slowly as quickly as possible lying on the floor in Anthony's arms an accordian shimmer of shape sizes varying the distance from head to feet Anthony's face clearly love concern annoyance & he had people turning up to work on fire project. Decide a crap would be quite interesting experiment and float upstairs (Mitsou's diaphanous petunia print countdown robe disappears on the way) to settle on the toilet, room become a ship and to shit some for everyday in the year. Which takes time. Anthony visits from the hold. In the bedroom I think a book would be good to look into and pick a red one: PICTORIAL MARVELS AND

WONDERS IN NATURE. Black title in a golden square. Two embossed lillies with black tendrils around it. Being Series 2 of Science for All. London 1878 (?)

The page falls open to: VOYAGES IN CLOUDLAND by T. C. Hepworth. "If a bladder half-full of air, with its opening tied securely, be placed in front of a fire, or subjected to any other source of heat, it will rapidly become so fully distended that its sides will be tense and hard to the touch. If the bladder be completely filled with air, it will probably burst with a loud report very soon after the heat reaches its content" at which huge cosmic laughter and delight . . . cackling away in amazement. Fig. 1—steel engraving of a shining sphere in a point: The Drop-Bottle.

(1961 Meyersville NJ Jim (Tenney's dream speech: "If a bottle likes you it likes you as well as any other bottle. If it does not, it will not change you very much.")

And on the opposite page a beautiful engraving of image 1 had often painted in the past . . . the arch of trees over Bennington Graveyard, arbor in Illinois (honeysuckle): this engraving then "Fig. 3 - An Eastern Vineyard." Two tiny figures in a gleam of light, encircled space of huge arched vines.

Engravings of De Groof's Flying Machine, Leturr's Flying Machine. I read: "The last victim in this country who perished in the attempt to fly was De Groof, an engraving of whose machine we annex. (Fig. 2) It was attached to a balloon which rose from Cremone Gardens in 1874. At a given signal, the frail apparatus was detached from the car, when it collapsed and fell heavily to the ground with its luckless contriver. Fig. 3 represents the flying apparatus designed by M. Leturr, whose invention also cost him his life".

This was so marvelous, wondrous . . . I floated back downstairs with the intention of linking our speaking machines through space with this book with my energy streams. I put on a flowered apron, pink socks (nothing more), stretched out on the brown carpet thinking tanned kin skin meshed with natures tints holding sun . . . nice, white apart from sun maggots . . . and managed two very long calls. The first to Felipe Ehrenberg in Devon, the second to David Cockshead in London. I read from this book to them both; told Felipe: "this book is amazing, it believes entirely in itself". He said "well, all books believe in themselves". I said "They were obsessed with flying and could not manage it". I read bits: "pressure . . . crumpled up the exhausted air-balls . . . egg-shells . . . inflammable air or hydrogen. Dr. Black of Edinburgh . . . pounced upon the new vapor . . . bladders to rise in the air . . . paper by its porous nature . . . would not hold the gas . . . inflated soap bubbles with hydrogen . . . saw them rise to the ceiling . . . a view of Cloudland and a lunar halo as seen during an ascent."

Felipe and David went everywhere with me. The love in friendship to take what must be released, realized pressure no One singular can bare expose together follow spot . . . a gift. Took off the socks & apron, rummaged about and choose the Max's Kansas City white tea shirt and an unfamiliar pair of white satin bikini pants; properly attired, loomed into Anthony's studio . . . a man sitting there . . . whisked away white paper and got back upstairs with a pile of colored pens. Tipped over the ironing board and stood it on its bottom so it resembled a bit of Stonehenge, covered in an orange towel. Pinned up the large sheet of paper. In anticipation of the friends coming in the evening I scrawled: U.S.A. HAPPY BIRTHDAY (DEATH BEING FINDING YOUR FRIENDS AND WHAT THEY MADE ALL OVER ALLOVER) and then a chart to be filled in

QUEST (guest) BOOTS TO FROM

a line of Anthony's shoes, boots ranged in front of the ironing board.

This arrangement being an homage to Eleanor Antin's post card mailing series photos of 100 BOOTS; which is our image unity, contact since dispersal of our tribe from ny avantguardia the 60ies . . . Multi-faceted clarity simultaneities ebbed now away apart wording but some inversion joyful, stolid emerged then as life being a way of finding a way to death in which some energy consciousness of shared work space flesh regard flowed on alllover we here being ones who left marks scratches actions concepts only to link disperse recirculate voyages in cloudland

And the ironing board guest list being homage to love for Anthony, to Jim Tenney in the past/present; JoAnn his sister now first time in London; and composers from California here for ICES, Wolfgang Stoerchle, Daniel Lentz friends of Jim who had not met his sister; and Victor Herbert inter-stice, link voyager between us all through whom we had met Thom Keyes, through whom Johnny Byrne and Jenny Fabian who is friend of Penny Slinger with whom I worked on Picasso play Little Girls, and Stephan Schenck Jenny's friend, and Cyrelle Forman who worked and loved in our center (Philip Corner) & who got ill in Istanbul and stopped in London and found us

all together and Tjeerd Deelstra from Delft who called the very day I wrote him a note since Felipe and David Mayor interested him in Parts Of A body House Book & he bought one with which money I bought the wine and fruit. Or the opening ICES concert, Cage (& Legaren Hiller - who was Jim's instructor/ computer sound at Illinois, whose wife Liz Hiller handed me Artaud - 1969 - which set off the turn of my painting into total environment Kinetic Theater); that concert streaming Harpsichord round Round House (which was is always one of my body houses having made every inch of it reverberate - Hppening "Chicago Festival of Life" 1970 huge avid explosion overtake politicization when Sam Cutler passed "sangria" for 1,000 souls starting with me and technicians and everybody went - Victor having initiated original energy for it - not the acid! Where there we all went and came again circulating to Harpsichord and found the people I had loved & often hallucinated in crowds were this time actually there here all mixed heaven hell or purgatory amulatory ambulatory David and John !

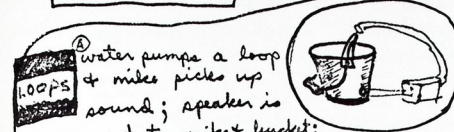
So last night, the eleven friends in turn went up to the ironing board and nice to acid mania read and wrote their names . . . some idea about "boots", imagined they went "to" someone "from" and so linked again all over and all went home

at two o'clock Anthony and I in bed . . . the cats by our feet Kitch, Bathsheba . . . phone rings . . . the inimitable, incredible voice travels in! "HULLO? CAROLEE? ITS CHARLOTTE!" Charlotte Moorman. Long complicated she is coming to ICES after Harvey Matusow (and Anna Lockwood) vortex stirring thought not very complicated or course dear char star lette my mad dear . . . and she says but not Joe Jones she is very sorry he has DDT's from drinking so much . . . and she is very sorry but KEN DEWEY died. A week ago this Wednesday . . . August 9 . . . in his plane . . . fog . . . between Peterborough and Bridgehampton . . . my friend my lover my magician in "The Queen's Dog" my neighbor in New Paltz my companion in encounter who should always be there with Lill in homeland in cloudland happy birthday death being finding your friends and what they made all over all over

"and fell heavily to the ground with its luckless contriver" (the quest wrote: BOOTS: brown sandals holy sandals puss n' sky cloud at midnight footprint in the sand I stepped into strapped)

Ken Dewey began it all with us Paul Blackburn "materialized in the kitchen last month, he said, "if any others of us are coming here, tell them I've prepared something funny".

SOUND PIECES



① water pumps a loop & mikes picks up sound; speaker is next to mikes handset;

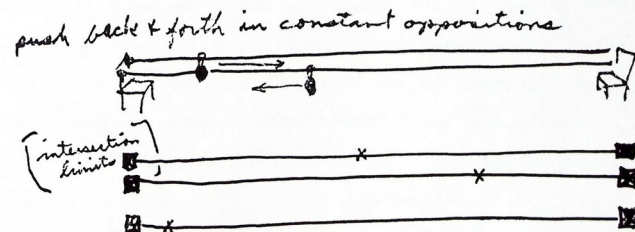
② speaker is slowly moved across floor to opposite end of room (the natural sound of water is balanced with its "stereo" of amplification)

③ gradually, the mike is dragged across the floor (as it gets closer to speaker it picks up less water sound and only its being dragged is amplified. . . until mike reaches its speaker feedback plays in counterpoint with (on left side of room) with water sound (on right side of room)

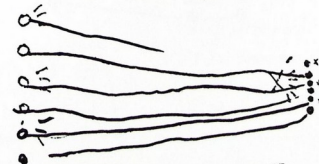
drag mike three: igless over: sand under: rug

move speaker: in relation to sound source; in relation to room space

④ on wires & pulleys; stereo-intersections across 30-40' approx



⑤ Speakers in a Row opposite 6 mikes / sequenced for occurrence



"X" = holes drilled into 74 mikes amplified toward row of 6 mikes

London / sept. 1970

"forgery piece" (to george maciunas):

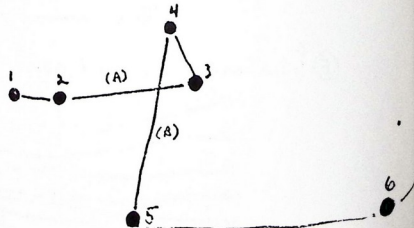
as many times as you please, write
"this sentence" on "this sentence". paul
sharits

"misspelllling" piece" (to ernie bushmiller)

by writing on "top" of "this" you
will be "misspelllling"

"human body diagram"

start at any "spot" on the body, at any mole or any
pronounced freckle, and ~~draw~~ tattoo a straight ~~line~~
from that point to the next closest "disfiguration" (without
actually touching the "natural spot"); then, from this 2nd
point, proceed to the next closest, and the next closest, and
so on until all possible points are mapped in a
linear sequence. note that line A may be crossed by, say,
line B if necessary:



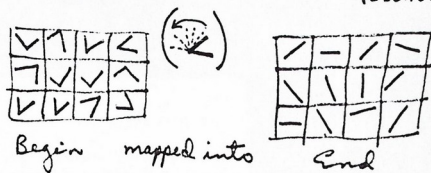
STASIS
UNSTASIS

(about 25 dancers)

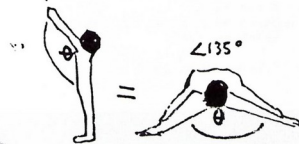
change
create motion, which they desire, ~~by~~ by
changing themselves in such a way so as
they shall not perceive the changes they provoke.

"calculated" positions derived from a non-sequential calculated
"series" / (the series is developmental & continuous) /
for A, ~~1, 2, 3, 4, 5, 6~~ 1, 2, 3, 4, 5, 6...n movements ^{of} (a progression of
positions) disparately different than A's own
1...n movements.

1st stage up:
paint as a graph



as members of the audience leave; each person
who exists is given equal $\frac{1}{n}$ value as determinants
of each change of dancers' positions. the dancers
remain frozen in a geometrically "similar" (but not
identical) posture-gesture; the first person bored
enough with this figure configuration to leave the
theatre, is regarded as OPERATOR #1 and the
dancers respond to O1 by moving, in unison,
to "position: two" --- they wait for O2 to move them
into their "third position" ---



movement is created by audience
response to stasis --- 1st the
audience learns; the audience
learns that ~~because~~ it must ~~learn~~

CHIEKO SHIOMI: WATER MUSIC

2. let the water loose its still form turn of this

FLUXUS D.D.

DISAPPEARING MUSIC FOR FACE

smile ← → stop to smile

C. Shiomi Feb. 1964

PORTRAIT PIECE

Do this piece with a portrait of yourself or your dearest one.
Crumple up the portrait without tearing it.
Smooth it.
Look at the face in the portrait, crumpling and smoothing it.
Look at the face through a magnifying glass.

Chieko Shiomi, 1963

SHADOW PIECE

Make shadows - still or moving - of your body or something on the road, wall, floor or anything else.
Catch the shadows by some means.

Chieko Shiomi, 1963

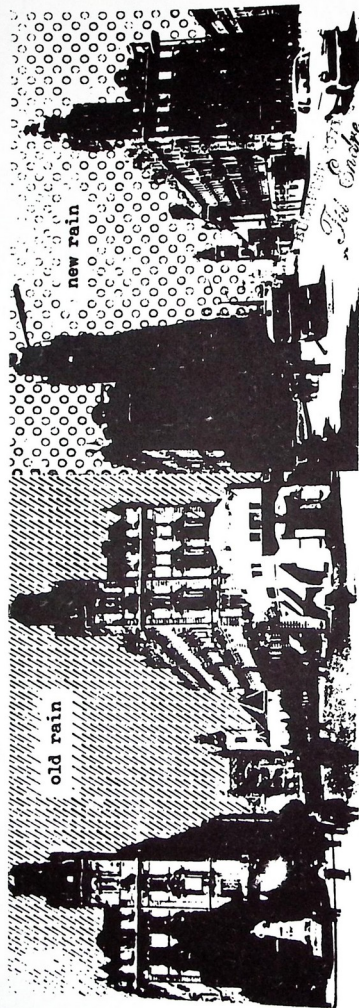
PHOTO EVENT FOR TWO PLAYERS

Both performers take photos of each other including complete figure or close-up of some parts.
Second performer uses film already exposed by first performer.

C. Shiomi March 1964

Chieko Shiomi, 1963

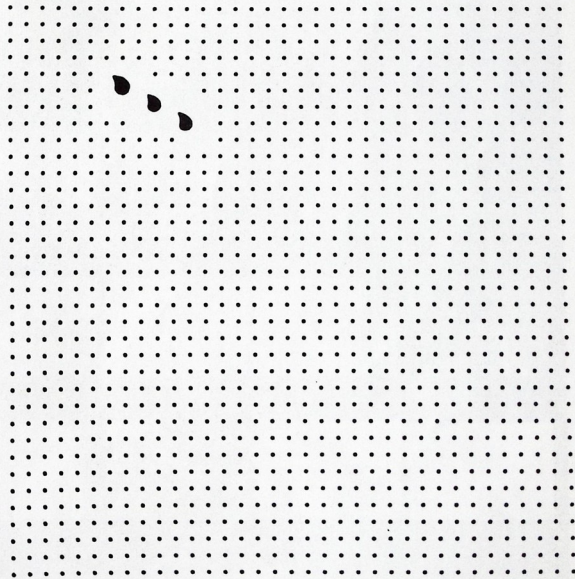
Catch the shadows by some means.

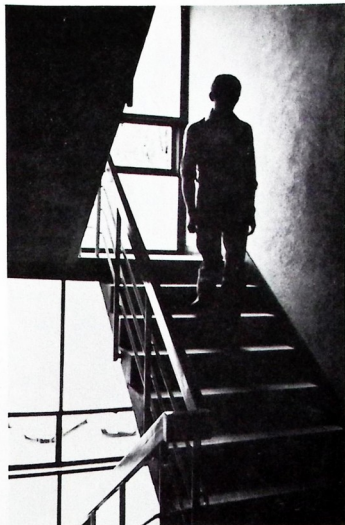
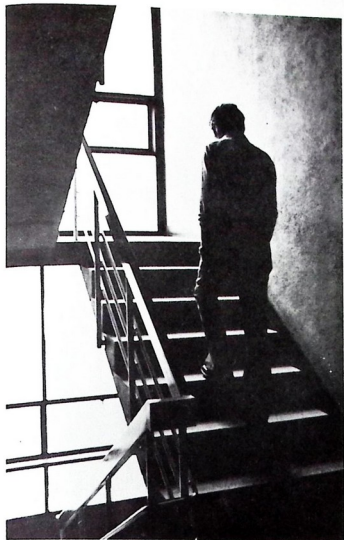


Endre Tót: "old rain - new rain" 1971



notes:





"Balthazar. Is that you out there."

"Yes."

"What are you doing there."

"Looking through your keyhole."

"What can you see."

"Nothing."

"Come in then."

Balthazar turning down the handle on the door. Opening it into the soft light and blinking his eyes. Miss Hortense in her bed. The blue linen counterpane drawn to the bottom and up into the soft peach blanket stuck her knees and toes. The pillows piled high, a book clipped open by her elbow and shiny needle in her hand.

The cat's tracks went around the house to a back door. When I knocked, an old man opened the door.

He was small, smaller than I, anyhow, with thin gray hair, pomaded and combed. There was a white button in his right ear, connected to a cord. From the lines and the colorlessness of his face, I would guess that he was close to 70. Some clash between the immutable facts of vanity and time seemed to animate him. He was old, but he wore a flashy diamond ring, his shoes were polished and there was all that pomade. He looked a little like one of those dapper men who manage movie theaters in the badlands.

"Good morning," I said. "I'm looking for my cat."

PARALLEL TIMES

The texts and photographs organize the simultaneity of events in an order specifically parallel to their primary references.

The meaning of the parts and/or individuals in relation to one another is clarified by the structure of the whole, which sets up an autonomous process and is in itself the content's main feature.

To grasp the implication of the total network of identities, one has to extract the apparently concealed from the plan.

The fragments, then, are holders of all the implications of the rest.

23 36 TAKAHASHI SHOHACHIRO





The stairs were as dark as a pawnbroker's soul, but I managed them—and laid my knuckles on the unpainted door of room 39.

The door squeaked open a few inches and a woman's face peered from the crack. It was a tired, used-up face. "If you're law, I'm clean," said Myna O'Toole. "Been off the stuff for months."

"Relax," I said. "I'm a friend of Indian's."

"Where is the bastard?"

"Croaked. Bought it last night. Can we talk?"

The paper with which she covered the slanted walls of the staircase was unsuitable. It did not matter. Tina, above, opened the door, saw the masculine figure and scarred face of her brother and said, "What do you want?"

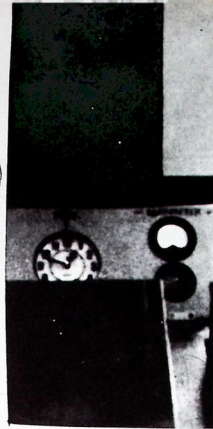
"Tina! For God's sake, I've come to make peace."

"What peace! You swindled us out of a fortune."

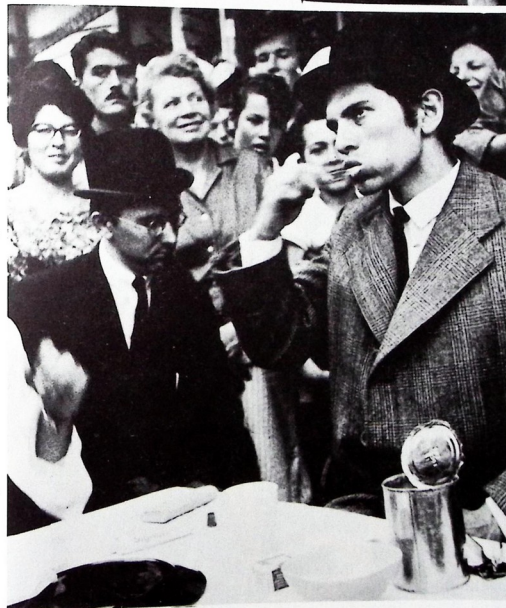
"The others don't agree. Now, Tina, we are brother and sister. Remember Father and Mother. Remember. . ."

They are the matrix of a cognitive process, as the content unfolds itself in a temporal development. The presentation is not organized only with regard to the reproduced images. Both texts and images are without reference to their concealed origins. In this way they enter an order which remains specifically inadequate to the primary references.

This specific inadequacy, seen in a logical organization, conceived as the main feature (the prime property) of the content itself, is parallel to the references of the intermediaries employed.



All from 1st. Flux fest in Nice 1963



Ben Vautier walking into sea.

That's me - Geo, Marianne

Ben Vautier food mystery can. (his street piece) eating from unmarked

T.O.T. (Technology)

An environment: co

Inauguration: August 19, 11:59 P.M.

Place: Old Cisco Farm, V
Vermont (U.S.A.)

Project and Designing E
Peter Saage, Ph.D.

Sponsor: Something Else
P.O. Box 26, W. Glo

Telephone: 802/525-6211

The Idea and Function

"T.O.T. is the abbreviation for 'Technological Oak Tree' because the project with an oak tree in the area in 1969. It is now a 200-year-old tree in Vermont, on which 310 elements (natural events) are transported to the console. Each element is indicated on an idea card, where each measuring instrument is related to an idea file. The user or observer finds for 310 measured readings 310 corresponding ideas; he is free to perform each one after another. Human behavior is triggered by the physical behavior of nature."

Wolf Vostell

T.O.T. Idea Console

a) The **evaluation** of the physical elements happens by the translation of physical conditions into direct current readings:

1. 21 **wind** velocities (21 ideas)
2. 90 **temperatures** (90 ideas)
3. 5 **sound** groups (5 ideas)
4. 41 **barometric pressure** readings (41 ideas)
5. 11 **humidity** readings (11 ideas)
6. 41 **light** changes (41 ideas)
7. 100 **time** readings (100 ideas)
8. Indications of **tappable sap** in tree (1 idea)

b) The electronic sensor readings in the tree are transmitted by cable to the console. These values are shown on meters.

Found out by chance

tochis, tuchis, t.o.t. (abbreviation): Yiddish
The "CH" is a guttural, as in the composer "Bach." You can say it to rhyme with "duck hiss" or with "caucus." It means "beneath" or "under." For instance, a "potch in tochis" is a swat down yonder, and a good

threat for children.

"Tochis afn tish" doesn't mean "fanny on the table," its literal meaning. It means, more, "put your cards on the table, put up or shut up." A bit rude.

So one says, "Now let's talk seriously. T.O.T. please."

WOLF VOSTELL

The T.O.T. console measures approximately 120 x 100 x 160 cm. Under the instrument panel, which holds the meters, is the console with 310 cards. To its left and right are two identical card files, the one filled with ideas and the other with earth, to which the ideas relate. Interactions between the ideas as far as possible, so there are 11,520,000 (eleven trillion, five hundred twenty thousand) potential combinations. The 310 cards are divided into **thought** events, **visual** events, **touch** events, **driving** events, **smell** events, **telephone** events, **noticing** events, **destruction** events and **construction** events.

Examples

1. Destruction event (temperature +25° F)

Destroy the biggest piece of glass in the house. Have the glazier come and measure the pieces. Set a price and date. Have the glass reinstalled.

2. Touch event (temperature +26° F)

Hold your hands 10 cm above the running water of a stream for one hour; afterwards, go back to the house as slowly as possible.

3. Noticing event (temperature +27° F)

On the idea cards is a photo of a familiar landscape.

Try to photograph the picture in the same landscape.

Expose the film so that no image will register.

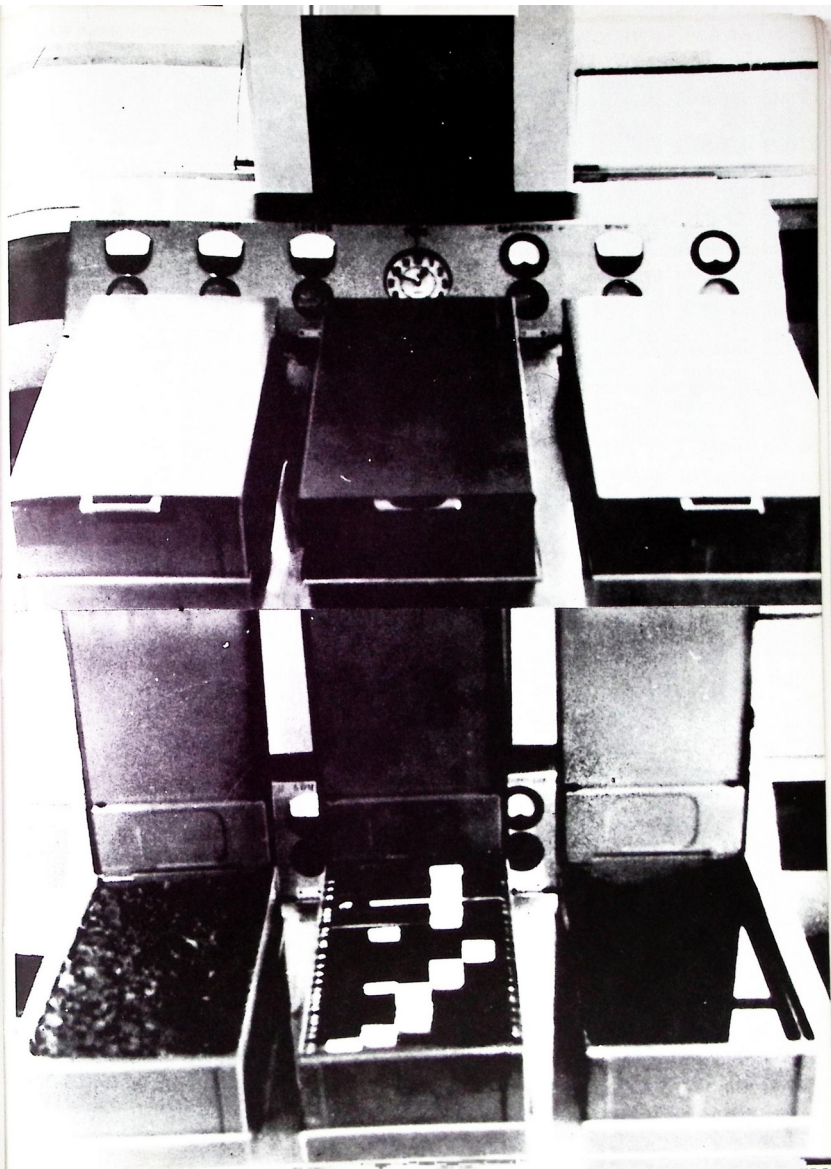
Attach the developed blank film to the idea card.

4. Travel event (temperature +28° F)

Climb into your car. Buy forty loaves of bread. Drive forty miles to the south. Give away the forty loaves after those forty miles. Go back home again.

5. Construction event (temperature +29° F, time 1:00 P.M.)

Wrap barbed wire around the T.O.T.



April 20, 1972

Yoshimasa Wada
15 Greene st.
New York, N.Y.,
U.S.A. 10013

Mr. David Mayer
University of Exeter
EXETER EX4 4QH
U.K.

Dear Mr. Mayor

In reply to your letter about FLUXSHOE show, here is my idea for show.

I want to set up my original work. The work includes sound and bathroom environment. The bathroom has to be set up with special device for sound.

I imagine certain difficulty for installation because this a travelling show.

I can send just tape sound which can be played indipendently from environment.

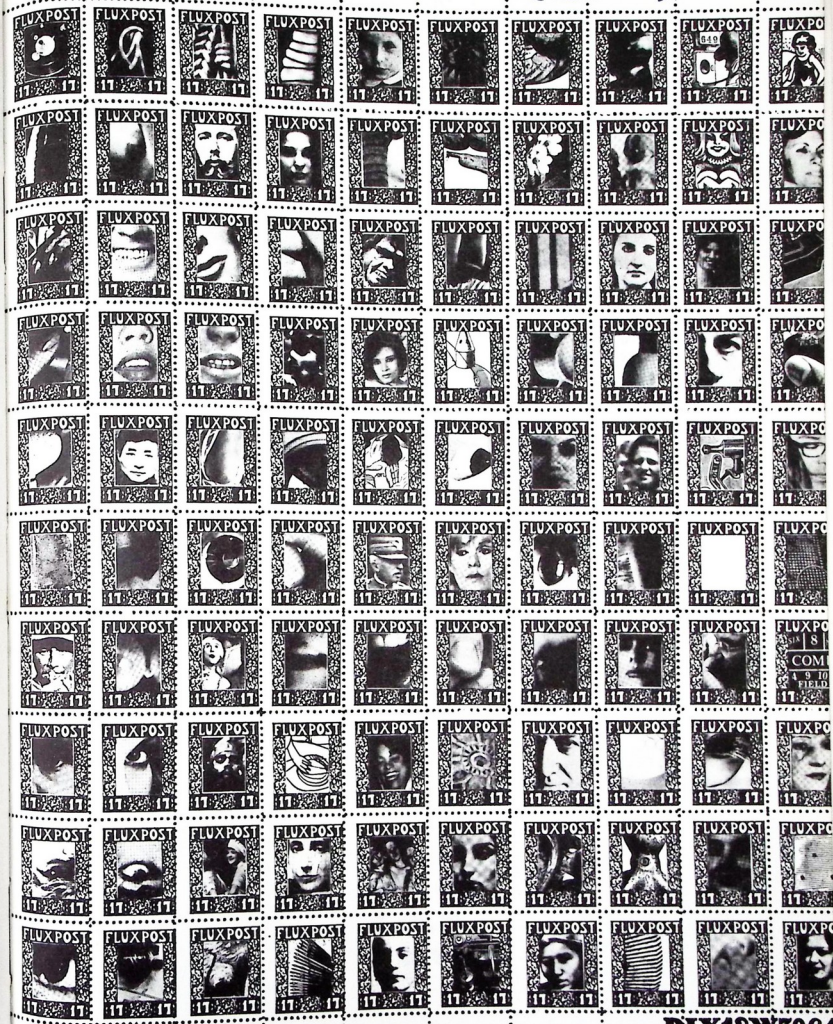
Could you let me know how far I can realize my work ?

I can prepare some of my past work (paper document, art object)

Very truly yours,

Yoshimasa Wada
Yoshimasa Wada

(Robert) BOB WATTS



DIY12W7064



unable



Juan Hidalgo
performing
Walter Marchetti's
MANDALA, at the
D.I.A.S. Festival
(I.C.A., London, 1966)



**zaj es como un bar.
la gente entra, sale, está;
se toma una copa y deja
una propina.**

walter marchetti
madrid, 1966

ZAJ is like a bar,
people enter, leave, remain;
you have a drink and leave
a tip

W. M.
Madrid, '66

MEDIUM

A DISCUPHONE:

TELPH. PA 3970

(..... 45 01 62)

ALL DAY AND NIGHT

(except between 10 a.m.-2 p.m.)

B AUDIENCE:

TELPH. 12 39 40

(..... 45 01)

ALL DAY AND NIGHT

INSTRUCTIONS FOR USE

A

Upon telephoning PA 3970 you will hear one of four instructions, the choice of which you yourself have no influence over.

Either 1)

»You have almost four minutes to make a statement. Your remarks will superceed the statement previously recorded at this number and can be heard immediately afterwards at the number 12 39 40. Please begin your statement now«. (NB. See under B).

Or 2)

»You have three minutes to make a statement. Your remarks will superceed the statement previously recorded at this number and can be heard immediately afterwards at the number 12 39 40. Please begin your statement now«. (NB. See under B).

Or 3)

»You have two minutes to make a statement. Your remarks will superceed the statement previously recorded at this number and can be heard immediately afterwards at the number 12 39 40. Please begin your statement now«. (NB. See under B).

Or 4)

»You have one minute to make a statement. Your remarks will superceed the statement previously recorded at this number and can be heard immediately afterwards at the number 12 39 40. Please begin your statement now«. (NB. See under B).

B

Upon telephoning the number 12 39 40 you will hear one of the statements recorded under A above. You have no influence over the choice of statement. Listening to the recorded statement will not erodicate it and you may telephone again and again.

If you, yourself wish to make a statement then your attention is called to A above.

Urban guerillas can use the equipment as a source of information and a contact link for coded instructions, however, the electronic roulette, governing the random selection of statements must be altered by a meter in order to facilitate calling a certain channel for the receiving of and leaving of messages.

Other simpler methods can be used.

FURTHER PARTICIPANTS FOR WHOM NO REPRODUCIBLE MATERIALS WERE AVAILABLE AT THE TIME OF PRINTING

Valdis J Abolins
Henri Chopin
John Gosling
Geoff Hendricks
Ken Hickman
Per Kirkeby
Addi Kópcke
Jean-Clarence Lambert
John Lennon
Elke Linker-Lucas
Carla Liss
Anna Lockwood
Anna Lovell
Chérasim Luca
Harvey Matusow
Dick Miller
Maurizio Nannucci
Daniela Palazzoli
Alistair Park
Jim Parker
Willem de Ridder

FACTS

This section is intended as a guide only. It is not all-inclusive. More facts, as well as documentation, can be found in the catalogue HAPPENING & FLUXUS (Kunstverein, Cologne, 1970).

LET YOUR FINGERS DO THE WALKING!

Dietrich ALBRECHT

- I born Nordhausen/Südharz, 21.4.1944
until 1958: lived in the German Democratic Republic
1962: realschule
1962-66: worked as a bank official
since 1966: works as a teacher for drawing and painting at 2 schools
1961-63: destructions of posters in the streets (nightly, anonymously)
1964, June: first destruction with audience
1963/64: works with garbage
1963/65: concepts for non-theatre (why - there is no reality to see in the arts)
1966: first realisation of a concept
March: Stuttgart, title: HAPPENING (only the audience works)
July: Stuttgart, title, HAPPENINGS
August: Amsterdam, HAP-PAH- (was finished by the police)
1967: December: HANDLUNG OHNE GESCHEHEN GESCHEHEN OHNE
HANDLUNG SCHÖPF RAGMENTE
1968: February: event at the Senator Gallery, Stuttgart
June: SUBCULTURE, discussion and action
August: event at Arts Lab, London
September: R ROOM R AS REFLECTION
November: spontaneous event at the gallery in the Europa-center, Berlin
1969: February: BETWEEN THE FRONT I, Kirchheim
April: BETWEEN THE FRONT II, Cologne, Kombinat I
September: Mixed Media Festival, Fürth
December 24 & 25: Stuttgart action: ESSEN SIE ÖFFENTLICH HAUFER-
FLOCKENWASSERSUPPE
(instead of turkey meat, etc.)

editor of the Flug/FluxBLATTZeitung and the Reflection Press, Stuttgart
initiator of the movement GUERRILLA TECHNIQUE IN ARTS

- II Kommunikationsprojekt, für die Tokyo Biennale (Reflection Press)
Kunst als Guerillatechnik (Reflection Press)
Order, object (Vice Versand, Remscheid, 1969)
Prosses Polit Poster Puzzle (Reflection Press)
The Way of A: eine Selbstdokumentation von 44 - jetzt (Reflection Press, 1970)
postcards (Reflection Press)
BLOKNOOT 5, Utrecht, 1971
COARAZE, dictionnaire litteratures paralleles, France, 1969
DE-COLL/AGE no. 8, Frankfurt/M, 1970
ELSEVIERS-weekblad, Amsterdam, 1969
OMNIBUS NEWS no. 1, Munich, 1969
PRO no. 14, Krefeld, 1969
PRO no. 21, 1971
Ist auch die Juryfreie manipuliert, STUTTGARTER NACHRICHTEN, 1969
SCHMUCK Germany, Beau Geste Press, 1972/73

Marcel ALOCCO

- I (see: IDEO-GRAMMAIRE, Chapitre Premier, catalogue for a one-man show at the Galerie de la Salle, Nice, February 1968)
Further One-Man Shows
1971 Spring: IN-SCRIPTION D'UN ITINERAIRE, 1965-1970 (Galerie de la Salle)
March/April: "AMBICHROMES" ET "DECOUPE" 1970 (Galerie Yellow, Liege)
April: IDEOGRAMMAIRE, Livre de Lecture (Centro TOOL, Milan)
June/July: ALOCCO (Galerie de la Salle)
1972 June/July: PEINTURE (Studio Ferrero, Nice)

- II Poèmes Adolescents (Editions les Paragraphe Littéraires de Paris, 1959)
SCHMUCK France, Beau Geste Press, 1973

Eric ANDERSEN

- I I didn't tell Imhotep how to build the pyramid in Sakkarā.
I didn't crown Schamschiadad the First
I didn't write the bKaa aGyur or the bsTan aGyur
I didn't know Chlodwig
I wasn't responsible for what Emperor Lothar did in East Europe
I wasn't Albrecht Altdorfer
I never did meet the first wife of Shah Jahan.
II 8. Box, and other, untitled, works (Edition Hundertmark, Berlin, 1971, 1972)
A Traveller's Item (Edition Galerie Howeg, Hinwil, 1971)
DIVIDE DENMARK (Kunstabibliothek, Copenhagen, 1972)
HVEDEKORN vol. 43 no. 4 (Copenhagen, 1969)
SOMETHING ELSE NEWSCARD no. 7 (Something Else Press, New York)
other work is available from:
2100 edition
martha salonen
nansengade 68
copenhagen k
1366 denmark

Dana ATCHLEY (ACE SPACE COMPANY)

- I BORN: 15 APRIL 1941: SUN IN ARIES: MOON IN SAGGITARIUS: VIRGO RISING
EDUCATED: CAMPMOOSEHEAD, DARTMOUTH, ON-THE-ROAD
HOBBIES: SKIING, ART, TRAVELLING, FISHING, PLUMBING
II ACE SPACE COMPANY PUBLICATIONS
Notebook 1, A community notebook containing pages from sixty contributors
Word*pack, An envelope containing six verbal/visual pieces exploring the meaning of language
A Community Document, An outline for a foundation course in the arts
Space Atlas, A community notebook containing pages from 120 contributors
also several pieces of ephemera including:
Real money
space coupons
space specimen
and the space*packs

AY-O

- I December 3, 1968 got Hong Kong flu;
January 2, 1969 got Hong Kong flu again!
Each time took rainbow medicine.

- II ART & ARTISTS June 1966, vol. 1 no. 3
- ART & ARTISTS March 1967, vol. 1 no. 12
- ART & ARTISTS January 1968, vol. 2 no. 10
- ARTFORUM February 1968, vol. 6 no. 6

Joseph BEUYS

- I Full biography and bibliography can be found in the catalogues WHEN ATTITUDES BECOME FORM (ICA, London, 1969) and 3-00: NEW MULTIPLE ART (Arts Council, London, 1970)

Some further one-man shows and actions

- 1970: BEUYS (Galerie Nächst St. Stephan, Vienna)
- November/December: BEUYS, Sammlung Hans und Franz van der Grinten, Kranenberg (Galerie im Taxispalais, Innsbruck)
- December/January 1971: JOSEPH BEUYS, Handzeichnungen (Herzog Anton-Ulrich Museum, Braunschweig)
- 1971: January/February: BEUYS, Aktionen Aktionen (Moderna Museet, Stockholm)
- February/March: BEUYS, Multiples & Grafik (Galerie Schellmann, Munich)
- March/April: BEUYS, Objekte und Zeichnungen aus der Sammlung van der Grinten (Von der Hede-Museum, Wuppertal)
- 1972: February/March: BEUYS (Staatliche Graph. Sammlung, Munich)
- 1 May: AUSFEGEN (Galerie Block, Berlin)
- 15 June: BEUYS, The Cycle of his Work (Art Information Agency, Naples)

- II Intuition, object (Vice Versand, Remscheid)

- 1a Gebratene Fischgräte (Edition Hundertmark, Berlin, 1972)
- Zeichnungen 1947-59 (L. Schirmer, Cologne, 1971)
- prints and postcards from Edition Staack-Tangente, Heidelberg
- HVEDEKORN vol. 43 no. 1 (Copenhagen, 1969)
- INTERFUNKTIONEN nos. 5-7 (Heubach, Cologne)
- ARTFORUM December 1969, vol. 8 no. 4, Willoughby Sharp, An Interview with Joseph Beuys
- UMBRELLA April 1972, vol. 1 no. 3, Achille Bonito Oliva, Beuys, interview (Demarco Gallery, Edinburgh)
- ART & ARTISTS November 1971, vol. 6 no. 7, John Anthony Thwaites, The Ambiguity of Joseph Beuys
- ART & ARTISTS November 1971, vol. 6 no. 7, Alastair Mackintosh, Proteus in Düsseldorf
- KUNST NACHRICHTEN (Freudenstadt) February 1970, vol. 6 no. 5, Margit Staber, '... Einfach viele Dinge ...'
- UMBRELLA March 1972, vol. 1 no. 2
- Köplin: Besitz Kunstmuseum Basel (Fred Jahn, Munich)

Andre BOUCOURECHLIEV

- I '... I don't remember very well who I was and what I was doing in '62. That's to say, I like Fluxus ...'
- II Archipel I-IV, scores (Leduc, Paris)
- Anarchipel, score (Leduc, Paris, 1970)
- REVUE D'ESTHETIQUE 1968, nos. 2-4, Gisele Brelet, L'Esthetique du Discontinu dans la Musique Nouvelle

Ian BREAKWELL

See page 19.

The copy of BUFFET CAR NEWS on exhibition is one of an edition of 50 available from Angela Flowers Gallery

George BRECHT

Full biography and bibliography can be found in the catalogue GEORGE BRECHT, Chapter XIII of The Book of the Tumbler on Fire (Galleria Schwarz, Milan, 1969)

- I Some further group exhibitions

- 1967: THE COLD POETIC IMAGE (Galleria Schwarz, Milan)
- 1968: PUBLICATIONS BY EDITION HANSJÖRG MAYER (Gemeentemuseum, The Hague)
- 1969: KUNST NACH PLANEN (Kunsthalle, Bern)
- 1970: April/May: ART IN THE MIND (Allen Art Museum, Oberlin College, Ohio)
- 1971: March/April: SÚM IV (Museum Fodor, Amsterdam)
- 1972: June/July: Düsseldorf show, DELIVERY EVENT (Gallery House, London)

- II Some further bibliography

Wind Tule, six Serigraphs, with a preface by André Thomkins (Galerie der Spiegel, Cologne, 1969)

- ART & ARTISTS March 1968, vol. 2 no. 12
- FLOATING BEAR no. 18 (New York)
- FLOATING BEAR no. 26 (New York)
- ICA BULLETIN March 1967, no. 167
- INTERFUNKTIONEN no. 5 (Heubach, Cologne)
- KULCHUR no. 3 (New York)
- NEW DEPARTURES no. 4 (London, 1964)
- POEMS FROM THE FLOATING WORLD
- SURREALIST TRANSFORMATION November 1970, no. 3, with Patrick Hughes (John Lyle, Harpford, Devon)

ART & ARTISTS October 1972, vol. 7 no. 7, George Brecht, An Interview with Robin Page, for Carla Liss, who left her tape recorder and fell asleep

ART & ARTISTS December 1967, vol. 2 no. 9, Otto Hahn, Grégoire Muller talk about games

- ARTFORUM March 1964, vol. 2 no. 9, Lucy Lippard
- ARTFORUM April 1964, vol. 2 no. 10, Donald Factor
- ARTFORUM vol. 5 no. 8, Barbara Rose, The Value of Didactic Art
- ART INTERNATIONAL Summer 1969, vol. 13 no. 58
- ART NEWS September 1961, vol. 60 no. 5, J. Kroll, Environments, Situations, Spaces at the Martha Jackson Gallery
- ICA BULLETIN January 1967, no. 165
- JUILLARD Winter 1968, December Supplement
- KUNSTWERK August 1969, vol. 22 no. 72
- STUDIO INTERNATIONAL October 1967, vol. 174
- STUDIO INTERNATIONAL March 1968, vol. 175, Jasia Reichardt, Non-Games
- STUDIO INTERNATIONAL May 1969, vol. 177, no. 911
- STUDIO INTERNATIONAL July/August 1969, vol. 178 no. 913
- STUDIO INTERNATIONAL April 1970, vol. 179

Ugo CARREGA

- I 1935: born
- 1970: One-Man show at Galleria Schwarz, Milan
- November/December: CARREGA: 10 Sätze für die materielle Poesie (Galerie Senatore, Stuttgart)
- 1967: May/June: RASSEGNA DI POEZIA: Nuove Tecniche Visive in Italia (Club Turati, Milan)
- Since 1971, January: Director of Centro TOOL, Milan

- II AH October 1967, vol. 1 no. 5 (Utrecht)
- ANA ET CETERA no. 7 (Genoa 1967)

ANA ETCETERA no. 8 (Genoa 1968)
 CHELSEA REVIEW June 1966, nos. 18/19
 OU, Cinquième Saison, Autumn 1962, no. 16
 OU, Cinquième Saison, Spring 1963, no. 18
 DIE SONDE, vol. 4 nos. 3/4 (1964)
 TOOL, nos. 1/3/4/5/6 (Milan, 1965-67)
 DESIGN ITALIA October 1970, no. 2 new series

Monte CAZZA

- I 1971, October: MARCEL DUCHAMP CLUB WEST show (San Bernardino California)

1972, Spring: Guerilla Art activities
 Member of the New York Correspondance School
 II 8 x 10 ART PORTFOLIO, June 1972 (New York)
 SCHMUCK March 1972, no. 1 (Beau Geste Press)
 SCHMUCK December 1972 (Beau Geste Press)

Marc CHAIMOWICZ

- I Born Paris between 4th and 5th Republics
 Lives and works in London
 Studied at Ealing School of Art, Camberwell School of Art, The Slade School of Fine Art

WORK SEEN

1969, June: ENVIRONMENTS REVERSAL (Camden Art Centre, London)
 June: RANDOM-LANDSCAPE-APPROXIMATION (nine places, including the above)

July: FIVE YOUNG ARTISTS (Greenwich Art Gallery)
 1970, January: BANQUET, with Peter Carey (Camden Art Centre)
 February: Staged events on Victoria Underground Line
 July: CITY OF LONDON FESTIVAL
 Summer: SHOE WASTE? (Various river Thames sites)
 November: FIELD-WORK, with Croydon School of Art Students (nine places, including Royal Court Theatre Festival)
 1971, March: SWEETNESS (Sigi Krauss Gallery, London)
 April: MESSAGE FROM NEW YORK (Camden Festival, London)
 August: WASTE? PIECE 3 (Art Spectrum, London)
 Autumn: Landscape Shoe-pieces begin
 1972, March/April: 3 LIFE SITUATIONS (Gallery House, London)
 June/July: at the Serpentine Gallery, London)

- II Assumptions - Specific Work-pieces (Vaughan College, Leicester), partially reprinted in
 SCHMUCK March 1972, no. 1 (Beau Geste Press)

Giuseppe CHIARI

- I 1926: Born in Florence
 1964: December: Concert (ICA, London)
 1965: December: Concert (ICA, London)
 1972: May: Concert (Modern Art Agency, Naples)
 1970: May: PRO MUSICA NOVA (Radio Bremen)

- II DATA, vol. 2 no. 2 (ed. Tommaso Trini, Milan)
 ICA BULLETIN January 1965, no. 143
 ICA BULLETIN June 1965, no. 148

ICA BULLETIN August/September, 1967, nos. 172/173

SIGNALS, vol. 1 nos. 3/4, Chris Walker

Some scores available from Music Now, London

Henri CHOPIN

- I 1922: Born Paris
 1943: Deported as forced labourer
 1945: Soviet Union
 Sol Air (OU) and Vibrespace (OU) served as nuclei of experimental ballets performed in Paris
 1966: L'Energie du Sommeil (OU), film version, with Béguier and Bertini awarded Prix Antonin Artaud
 Spring: at Galeria Mordo Villanueva, Madrid
 November: FESTIVAL DU FORT BOYARD
 1-3 December: ALPHA MODENA (Turin)
 II Aux Hommes (South Street Publications)
 Le Dernier Roman du Monde
 APPROCHES, no. 1 (ed. Bory, Paris)
 ARTES HISPANICAS, vol. 3 no. 4
 FRENCH WRITING TODAY, ed. Simon Watson Taylor (Penguin Books, 1968)
 INENCAO, vol. 3 no. 4
 ICA BULLETIN June 1967, no. 170
 KENTERING 1963 no. 4
 LES LETTRES, nos. 30-33
 LINK June/July 1964
 LINK October/November 1965
 NOUVELLES-PERSPECTIVES February 1968, no. 28 (Biennale de Paris)
 OPEN February 1967, no. 1 (ed. Alocco, Nice)
 OU/Cinquième Saison (ed. Chopin, Sceaux/Ingatstone)
 PRAXIS 1963, vol. 2 no. 3
 PRAXIS 1964, vol. 3 no. 4
 SAC Journal, Japan
 SECOND AEON 1971, no. 12
 STEREO HEADPHONES Spring 1970, vol. 1 no. 2/3 (ed. Zurbrugg, Kersey)
 STEREO HEADPHONES Spring 1971, no. 4
 DE TAFELRONDE, vol. 10 no. 1 (ed. Paul de Vree, Antwerp)
 DE TAFELRONDE, vol. 11 nos. 1-4
 DE TAFELRONDE December 1967, vol. 12 no. 4
 TLALOC, no. 13
 VERS UNIVERS, no. 1

Robin CROZIER

See page 24

Mario DIACONO

- II JCT 2: Co-opwritings 1968-69, A Visual Pollution (Berkeley, May 1970)
 JCT 3: Cross Swords, incollaoperazione dell'AsSociHATED press (La Nuova Foglio, Rome, April 1971)

Book of Eros (JCT, 1972)
 Libro Rosso della Guardia Nera (JCT, 1972)
 Libro Nero della Guardia Rossa (JCT, 1972)

OBJECTIONs (Futura Press, San Francisco, 1968)
 DATA, vol. 2 no. 2 (ed. Tommaso Trini, Milan)
 E/O, June 1972 (Rome)
 Situazione, no. 1

Felipe EHRENBURG

- I 1943: Born, México City
1965: work at the New York Graphic Workshop
1968: large scale sculptures in México
co-founder of the Salón Independiente, México
1969: co-founder of the Committee for New Latin American Art (New York)
1970: moves to London
co-founder, with Richard Kriesche and Rodolfo Alcaraz-Laus,
of Polygonal Workshop
1971: leads revolt against the Salón Independiente
co-founder of Beau Geste Press, Devon
One-Man Shows
1964: LA MONTAÑA, with Adrian Brun (Galerías del Centro de Arte y Artesanía,
México City)
1966: Seton Hall University, New Jersey
PRINTS AND DRAWINGS (Galería Ruta 66/67, Guadalajara, México)
1967: Galerías José Ma. Velasco (INBA), México City
Galerías de la Ciudad de México, México City
1968: Galerías del Centro Deportivo Israelita, México City
THREE-IN-ONE (Galería Pecanins, México City)
1970: Kozmopolitan Gallery, New York
1972: ONE-DAY RETROSPECTION (FIGNAL, Amsterdam)

Events

- 1970: A 17-HOUR TRIP BY THE TUBE-O-NAUTS, with Rodolfo Alcaraz
(London Underground)
A DATE WITH FATE AT THE TATE (Tate Gallery, London)
GARBAGE WALK, Polygonal Workshop (Extended Sigi Krauss Gallery,
London)
ROGER GRAEF's WEDDING (London)
DOES YOUR CHILD, OR ANY OTHER MEMBER OF YOUR FAMILY,
SUFFER FROM CONVULSIONS? ANSWER WITH AN 'X'
ARRIBA Y ADELANTE, Assembling of 200 postcards in public for the
Third Annual Exhibit of Salón Independiente, University Museum, México
City
1971: 7th DAY CHICKEN, Polygonal Workshop (Sigi Krauss Gallery, London)
CHROMOSCOPE, Attempt Against/Within Camden Art Festival (London)
A SIGHTSEEING TOUR IN EXETER, Polygonal Workshop (City Library,
Exeter)
MARCEL DUCHAMP CLUB WEST show: 10-Day Communications
Breakdown, with Mick Gibbs
1972, 25th March: JUST FOUND, with Sitting Dog (on the beach, Budleigh
Salterton, Devon)
FILM: IT'S A SORT OF DISEASE, 20 min. colour 16 mm, with P.W.

- II Cantata Dominical (Beau Geste Press, 1972)
Love Beast & Other Incarnations, with Steve Levine (Unity Press, Sausalito,
California)
Minimimeofolio (Beau Geste Press, 1972)
-P- (Beau Geste Press, 1972)
A Testimonial of Hostage Objects (Beau Geste Press, 1972)
Water I Slip into at Night, with Margaret Randall (México)
World Art Organization (Beau Geste Press, 1972)
COMUNIDADES no. 9 (Universidad Ibero-Americana, Mexico)

EL CORNO EMPLUMADO no.19
EL CORNO EMPLUMADO no.20
DOCUMENTO TRIMESTRAL no.1 (Beau Geste Press, 1972)
INTERFUNKTIONEN no.5 (ed. Heubach, Cologne, 1971)
MAGAZIN PROBLEMI (Ljubljana, November 1970)
SCHMUCK March 1972, no.1 (Beau Geste Press)
SIX PACK, no.2 (ed. Pierre Joris, Lane Duck Press, London, 1972)
STEREO HEADPHONES, Treated Texts (ed. Zurbrugg, Kersey, Suffolk, 1972)
THE THOMAS ALVA EDISON CENTENARY ISSUE (Beau Geste Press London-
Edinburgh, August 1972)

TIME (Gabor Attalai, Budapest, 1972/73)

COMUNIDADES no.11

OZ INTERNATIONAL December 1970

REVISTA DE LA UNIVERSIDAD DE MEXICO August 1970, no.12

STUDIO INTERNATIONAL March 1971

Neil FELTS

- I Born 1984
Died 1942, Duck Hill Mississippi
See Ray Johnson for my measurements

EXHIBITIONS

Whitney Museum (RAY JOHNSON SHOW) NYC
Small show by KEN FRIEDMAN (San Diego)
NY CORRESPONDANCE School of Colorado, Denver, Colorado
Armin Hundertmark's ANATOMIE EINER SAMMLUNG, Berlin
Astrology Show, at Hyde Park Art Center, Chicago

Robert FILLIOU

Full biography and bibliography can be found in the catalogue RESEARCH AT THE
STEDELIJK (Stedelijk Museum, Amsterdam, 1971)

I Some further group exhibitions

- 1968: PUBLICATIONS BY EDITION HANSJORG MAYER (Gemeentemuseum,
The Hague)
1971, March/April: SÚM IV (Museum Fodor, Amsterdam)
1972, June/July: Düsseldorf show, THE GENIAL REPUBLIC (Gallery House,
London)

II Some further bibliography

Seven Childlike Uses of Warlike Material (Edition Staack-Tangente, Heidelberg)
BLOKNOOT December 1971, no.6
1. KARTON (Edition Hundertmark, Berlin)
GRAMMES, Revue du Groupe Ultra-Lettriste, 1958, nos. 1,2 (Terrain Vague,
Paris)
ICA BULLETIN August/September 1965, no.150
PRO December 1969, no.16
SOMETHING ELSE NEWS CARD, no.6 (Something Else Press, New York)

Albert M FINE

- I Albert M. Fine.
Signature @ Albert M. Fine.
(see fingerprints - San Francisco Police Records)
II Ray Johnson B'Musics, poem scroll (New York, some years ago)

Allen FISHER

- I 1944: Born London, near enough
1966: Thomas Net born, whereabouts not known
1970 or 1971, but I can't remember which: FUSELADE, with Opal Nations,
at ZEEZ Arts Gallery, London
- II 1969: book of prose
Edible Magazine Press started (but didn't produce anything till 1970)
1971: first book by Thomas Net
set of edible books, with poisonous supplements, exhibited at the Small
Presses Bookfair
- 1972: book of poems
3 books of collage, with Dick Miller
ICES 72/THE THOMAS ALVA CENTENARY ISSUE (with Beau Geste Press,
London-Edinburgh)
currently working on a three volumned set of books, labelled A (Faces),
B (Creak in the Ceiling Beam), C & D, writing six novels simultaneously
and publishing a couple of poisonous editions
1973: first edition of WOODEN SHOE Arts Magazine projected, with Dick Miller

Henry FLYNT

- I 1961, 15/18 July: INNPERSEQS, EXERCISE AWARENESS-STATES,
PHILOSOPHY PROPER, readings (AG Gallery, New York)
1962, 5 July: GENERAL ACOGNITIVE CULTURE, lecture (56 Avenue D,
New York)
7 August: PURE RECREATION, lecture (Harvard)
1965, 2 December: on communist cultural policy, lecture (Cooper Union,
New York)
1966, 16/17/23/24 September: eclectic violin, with Velvet Underground,
performances (Dom-upstairs,
New York)
23 December: Palm Gardens Celebration, concert (New York)
1967, 27 January: Mass Art, concert (New York)
6 May: Ikon Magazine Benefit, R & R fiddle performance (New York)
1968, 3 January: on Subversion, lecture (Film-Makers' Cinematheque, New York)
14 February: BREND, lecture (Film-Makers' Cinematheque, New York)
5 October: Hoedown, concert (Ikonstore, New York)
1972, 26 February: CONCERT OF ETERNAL HILLBILLY ELECTRONIC Music
(Mercer Arts Center, New York)
- II The Journal of Indeterminate Mathematical Investigations, prospectus,
(New York, November
Overthrow the Human Race!! (New York, February 1968) 1967)
DIMENSION 1963, no. 14 (University of Michigan, Ann Arbor)
FOURRE-TOUT 1968, no. 3 (Ben Vautier, Nice)
THE PARTISAN March 1966 (New York)
TOUT 1965, no. 9 (Ben Vautier, Nice)
TOUT February 1968 (Ben Vautier, Nice)
VILLAGE VOICE 17 September 1964
VILLAGE VOICE 29 September 1966

Terry FOX

- I 1943, 10 May: Born, Seattle, Washington
1962: Accademia Belle Arti, Rome

One-Man Exhibitions

- 1970, May: Reese Palley Gallery, San Francisco
August: Museum of Conceptual Art, San Francisco
September: LEVITATION PIECE (Richmond Art Center, Richmond,
California)
1971, January: Reese Palley Gallery, New York
October: Reese Palley Gallery, San Francisco
1972, January: Reese Palley Gallery, New York

Selected Events

- 1967, October: ART DEPOSIT (Galerie Zwirner, Cologne)
1970, 9 July: CELLAR EVENT (Reese Palley Gallery, New York)
10 November: SOLUBLE FISH (Under the Pont Neuf, Paris)
24 November: ISOLATION UNIT, with Joseph Beuys (Kunstakademie,
Dusseldorf)
1971, January: ENVIRONMENTAL SURFACES, with Dennis Oppenheim and
Vito Acconci (Reese Palley Gallery, New York)
February: PISCES (University Art Gallery, Santa Clara, California)
18 March: ZYKLUS, by Tomas Schmit (Museum of Conceptual Art,
San Francisco)
1 October: LEVER (93 Grand Street, New York)
14 October: AKTIONEN (Münchengladbach)
1972, August: SELF GOVERNMENT (Dokumenta V, Kassel)

- II ARTE DE SISTEMAS (Museo de Arte Moderno de Buenos Aires, July 1971)
PROSPECT 71: PROJECTIONS (Art Press, Dusseldorf, October 1971)
AVALANCHE Winter 1971, no. 2
INTERFUNKTIONEN, nos. 6-8 (Heubach, Cologne)
MEDIA CONTACT October 1971, no. 2 (Kirves, Dusseldorf)
ARTFORUM, vol. 8 no. 10, Jerome Tarshis, San Francisco
ARTFORUM February 1972, vol. 10 no. 6, Peter Plagens, San Francisco:
Terry Fox
ARTS MAGAZINE, vol. 44 no. 7, Willoughby Sharp, Terry Fox
Elemental Gestures
ARTS MAGAZINE September/October 1971, vol. 46 no. 7, Cindy Nemser,
Subject-Object: Body Art
AVALANCHE Fall 1970, no. 1, Willoughby Sharp, Body Works/Galleries
AVALANCHE Fall 1971, no. 3, Rumbles

Ken FRIEDMAN

- I 1966- member of the Fluxus group
1966- director of Fluxus West (Now includes FLUXEnglandWEST and Fluxus
West in Germany)
1966- editor of Fluxus West Publications, including Fluxus/UPS, one of the
original members of the Underground Press Syndicate
1967: studies music theory and composition under Richard Maxfield
Music Director for Karen Ahlberg and her dancers
member of the Aktual group
member of the New York Correspondance School
1967-68: collaboration with Richard Maxfield
1970: member of the Museum of Conceptual Art, San Francisco
1971: General Manager, Something Else Press

Some one-man shows

Richmond Art Center, Richmond California

- Bard Hall Gallery, San Diego, California
 Starr King Unitarian Church, Hayward, California
 Vice Versand, Remscheid, Germany
 Berkeley Fluxus Center, Berkeley, California
 Starr King School for the Ministry, Berkeley, California
 ONE MAN - ONE YEAR SHOW (Oakland Museum, California)
 II Aktual is Life . . . , with Milan Knizak (Aktual USA, 1967)
 America Dedicates . . . (Aktual USA)
 Balls-Aack: Two Scores (Gnu Music Publishing, Berkeley, 1970)
 The Bowery of the Mind (Cair Paravel, Mt. Carroll, 1966)
 Broken Circle Haiku (Hard Press, Ventura, 1968)
 Corsage (Gemma Three, Kent, England, 1971)
 A Final Primer in Expanded Arts (San Francisco State College Experimental College, 1968)
 Freedom and Death (First Unitarian Church, San Francisco, 1969)
 Friedmanswerk (Edition Hundertmark, Berlin, 1972)
 Fugue (Great Silence, San Diego, 1965)
 Happening as Education (San Francisco State College, 1966)
 Heavy Water (Fluxus West, San Diego, 1967)
 Human Potential/The Breathing Miracle (Series Point Seventy, Berkeley, 1970)
 An Item of Interest (Fluxus West, San Diego, 1967)
 Paper Bird, with Milan Knizak (Fluxus West/Aktual, San Diego/Prague, 1967)
 Poem Object (Project 67, Gallery Ten, London, 1967)
 Port Folio (Gnu Music Publishing, Berkeley, 1969)
 Score 59 (Fluxus West, San Diego, 1967)
 Some More Ohiodies (Aktual USA, 1968)
 Two Short Pieces (ED 912, Milan, 1967)
 Veranstaltung 1969 (Kombinat 1, Cologne, 1969)
 ART & ARTISTS October 1972, vol. 7 no. 7
 ASSEMBLING (ed. Kostelanetz, New York, 1971)
 THE BOOK OF UNCOMMON PRAYER (Free Religious Association, 1969)
 CAHIERS DES REVEILLEURS DU JOUR ET DE LA NUIT (Paris, 1970)
 D A LEVY ANTHOLOGY (Seven Flowers Press, Cleveland, 1967)
 8 x 10 ART PORTFOLIO - Found Art (Ely Raman, New York)
 8 x 10 ART PORTFOLIO, June 1972 (Ely Raman, New York)
 1. KARTON (Edition Hundertmark, Berlin, 1970)
 INNER SPACE, n.d. (New York)
 NATIONAL UNDERGROUND REVIEW, no. 1
 OPEN PROCESS 11 May 1967
 OPEN PROCESS 27 October 1967, vol. 2 no. 1 (San Francisco)
 OPEN PROCESS 3 November 1967, vol. 2 no. 3
 OPEN PROCESS 14 February 1968, vol. 3 no. 1
 OPEN PROCESS 20 February 1968, vol. 3 no. 2
 OPEN PROCESS 13 March 1968, vol. 3 no. 5
 OPEN PROCESS 3 April 1968, vol. 3 no. 9
 OPEN PROCESS 22 May 1968, vol. 3 no. 15
 OPEN PROCESS 25 September 1968, vol. 4 no. 1
 OPEN PROCESS, Ken Friedman, In Memoriam
 PARTITURY (Dum Umezni Brno, Brno, 1969)
 PSYCHEDELIC ART (Grove Press, New York, 1969)
 SCHMUCK March 1972, no. 1 (Beau Geste Press)
 SPACE ATLAS (Ace Space Co., Vancouver, 1971)

Bill GAGLIONE (DADALAND)

- I See page 42
 II 8 x 10 ART PORTFOLIO, November 1971

Tibor GAYOR

co-editor, with Dóra MAURER, of SCHMUCK Hungary (Beau Geste Press, 1972/73)

Jochen GERZ

Full biography and bibliography can be found in MEDIACONTACT April 1972, no. 4

- I Some further one-man shows and actions

1971, September/October: SPRECHEN
 1972, 16 March: TROIS SOIRS PARI . . . , La Salle et sa Représentation
 (19 Quai Bourbon, Paris)
 May: EXPOSITION DE 8 PERSONNES HABITANT LA RUE
 MOUFFETARD . . . (Galerie Bama, Paris)
 May: JOCHEN GERZ (Daner Galleriet, Copenhagen)

- II Some further bibliography

Attention l'Art Corrompt (Agentzia, Paris)
 Douze Fois la Santé, booklet
 11. Box (Edition Hundertmark, Berlin, 1972)
 Everything is a Copy (Exp/press card no. 5, Utrecht)
 Maintenant la Posterité Commence (Agentzia, Paris)
 Play-Texts, with Maurizio Nannucci (Agentzia, Paris)
 Pyramide (Agentzia, Paris)
 GINGER SNAPS (ed. Mick Gibbs, Kontexts Publications, Exeter, 1972)
 OVUM 10 March 1970, no. 2 (Montevideo)
 SCHMUCK France (Beau Geste Press, 1973)

Paul-Armand GETTE

- I 1927, 13 May: Born
 1972, January/February: PAUL-ARMAND GETTE, Cristallographie
 (Musée d'Art Moderne, Paris)
 APPROCHE DESCRIPTIVE D'UNE PLAGE (Institut Suédois, Paris)
 15 March: TROIS SOIRS PARI . . . , Observations sur la Répartition
 de quelques Scarabaeidea en Europe (19 Quai Bourbon, Paris)
 August: RINGSJÖN (Galerie S:t Petri, Lund, Sweden)
 August-October: RIBERBORGS-STRANDEN (Malmö Museum)
 II AH October 1967, vol. 1 no. 5 (Utrecht)
 OU/Cinquième Saison, no. 22
 SCHMUCK France (Beau Geste Press, 1973)
 DE TAFELRONDE July 1966, vol. 11 nos. 2/3 (ed. Paul de Vree, Antwerp)
 DE TAFELRONDE, vol. 11 no. 4
 DE TAFELRONDE, vol. 10 no. 1, Henri Chopin, Paul-Armand Gette

Ludwig GOSEWITZ

- I 1936: Born in Naumberg
 1971, July-September: LUDWIG GOSEWITZ (Copenhagen Museum of Modern Art, Telephone Service)
 1972, January/February: LUDWIG GOSEWITZ, Planetenpositionen 1971-1980
 (Galerie Michael Werner, Cologne)
 II Erinnerungen, Zeichnungen 1968-70 (Edition Hundertmark, Berlin, 1970)
 Marihuana, 30 Diapositive 1968-71 (Edition Hundertmark, Berlin 1971)
 Paneuropafllöte aus Glas (Edition Hundertmark, Berlin, 1972)
 Typogramme (Eugen Gomringer Presse, Frauenfeld, 1962)
 Von Phall zu Phall, with Tomas Schmit and . . . (Edition Koenig, Cologne)

SCHASTROMMEL no.3 (ed. Günter Brus, Vienna)
SCHMUCK Germany (Beau Geste Press, 1972/3)

Mick GIBBS

I see page 46

- II LIFE LINE (Kontexts Publications, 1972)
PROGRESSIVE POEM (Beau Geste Press, 1972)
ONE-WORD POEM (Exp/press poem card 7, 1972)
CONNOTATIONS (Second Aeon, 1973)

Magazines: A / Bloknot / Crab Grass / De Tafelronde / Ginger Snaps
Kontexts / Schmuck / Second Aeon / Signal

Anthologies: Mindplay (Lorrimer, 1971)
Minimal Poetry (Quickest Way Out, 1972)
Typewriter Poems (Something Else / Second Aeon, 1972)

Klaus GROH

- I 1936: Born Neisse, Poland
1967: Founding of Galerie Groh, Oldenburg
1968: Founding of first Exchange Agency for concept art
1969: Founding of the Art Agency, Oldenburg
1972: Co-founder of the INTERNATIONAL ARTISTS' COOPERATION

One-man shows

1970: An-und-Ausstellung (Galerie Jesse, Bielefeld)
1971, May: Kommunikationsobjekte (Atelier NW8, Beindersheim)
120 Kreative Postkarten (Galerie Klümmel, Cologne)
1972: Bemerkungen (New Reform Gallery, Aalst, Belgium)
January: Personal Retrospective (Gallery Yellow, Liege)
Documentazioni (Diagramma, Milan)
Galeria Permafo, Warsaw
Forographic Barn (Erembodegem, Belgium)
C A Y C, Buenos Aires

- II Credo (Oldenburg, 1969)
Gespräche mit Arne (Howeg, Hinwil)
Try (Oldenburg, 1971, & Exempla, Florence)

Aktuelle Kunst in Osteuropa (ed. Groh, DuMont Schauberg, Cologne, 1972)
If I Had a Mind . . . (ed. Groh, DuMont Schauberg, Cologne, 1971)
Visuelle & Konkrete Poesie (ed. Groh, DuMont Schauberg, Cologne, 1973)
A. R. T. (Bad Salzdetfurth, 1972)
AH (Utrecht)
AMENOPHIS (Brussels)
ANGST (Horst Tress, Cologne, 1971)
ASSEMBLING (ed. Kostelanetz, New York, 1971)
AVANTI (Aalst, Belgium)
BLOKNOT (Utrecht)
3. ALMANACH DER GALERIE IM CENTRE (Expanded Media, Göttingen)
8 x 10 ART PORTFOLIO, June 1972 (ed. Ely Raman, New York)
HEXAGONO (La Plata)
INDEX (Novi Sad)
MAGAZIN KUNST February 1970, vol.10 no.38
NOTABENE (Bad Homburg)

OVUM 10 (Montevideo)
PRODUKTION (Cologne, 1972)
SCHMUCK Germany (Beau Geste Press, 1972/73)
SIGNAL (Belgrade)
SPUREN (Tom Gramse, Kassel)
TIME (Gabor Atterlaj, Budapest)
UMBRELLA (Demarco Gallery, Edinburgh, 1972)
ZUM BEISPIEL (Nürnberg)

INFORMATIONEN February 1972, vol.3 no.2, Klaus Honnert, Fragen der
Conceptual Art (Kassel)

GUERRILLA ART ACTION GROUP (Jon HENDRICKS, Jean TOCHE, and others
Actions

- 1969, 16 October: GUERRILLA ART ACTION, Hendricks, Toche
(In front of the Metropolitan Museum of New York)
14 November: GUERRILLA ART ACTION, Al Brunelle, Hendricks,
Poppy Johnson, Tom Lloyd, Boris Lurie, Toche, Cass
Zapkus (Whitney Museum of American Art, New York)
18 November: GUERRILLA ART ACTION, Hendricks, Johnson, Silvianna,
Toche (Museum of Modern Art, New York)
16 December: GUERRILLA ART ACTION at Beethoven's Birthday
Celebration, Hendricks, Johnson, Toche (St. Peters Church,
New York)
1970, January: GUERRILLA ART ACTION, members of GAAG, DIAS, Art
Workers Coalition (In front of GUERNICA, Museum of
Modern Art, New York)
5 January: ACTION/INTERVIEW, Hendricks, Johnson, Laura Raiken,
Toche (Radio WBAI)
November: THE PEOPLE'S FLAG SHOW (Judson Memorial Church,
New York)
5 November: GUERRILLA ART ACTION (United Nations Plaza, New York)
9 November: FLAG-BURNING CEREMONY (Judson Church, New York)
16 February (1971): Demonstration in front of US Federal Courthouse, in
support of the Judson Three
11 November: Action, Hendricks, Toche (Museum of Modern Art, New
York)
12 November: Action, Toche and others (Metropolitan Museum of
New York)
1971, 21 May: HE SHOW (St. Mark's At the Bowery, New York)
June: FESTIVAL OF THE ARTS, For Angela Davis (The Museum
Broadway, New York)
November: 8TH NEW YORK AVANT GARDE FESTIVAL

II Dokumentation zum Prozess Ringgold/Toche/Hendricks (Reflection Press
Stuttgart)

ART & ARTISTS February 1972, vol.6 no.11
ART & ARTISTS May 1972, vol.7 no.2, In View
GOOD WORK Spring 1970
OPUS INTERNATIONAL (ed. Jouffroy, Paris, 1972)
VILLAGE VOICE 28 March 1968, Jill Johnson, Over his Dead Body

Myor HAYASHI

- II VOU Magazine (Tokyo)

Ken HICKMAN

- I Teaches at Cardiff and Rugby Art Colleges
1972, August: ICES MUSIC TRAIN (London-Edinburgh)
- II SCHMUCK December 1972 (Beau Geste Press)
THE THOMAS ALVA EDISON CENTENARY ISSUE (Beau Geste Press,
between London & Edinburgh)

Dick HIGGINS

- I 1938, 15 March: Born, Jesus Pieces, Cambridge England
First Music, at the age of six
First plays, at the age of nine
1957: left studies at Yale and fled to New York
-1959 studied composition with John Cage, Henry Cowell
1960: B.S. in English from Columbia
1961: graduated from Manhattan School of Printing
1964, Winter: founds Something Else Press
1965, Autumn: develops concept of (and names) Intermedia
1970-71: teaches at California Institute of the Arts
Currently writing and publishing in Vermont, living with twin daughters
Hannah and Jessica
1968, 5 March: POETRY NOW, National Book Awards Symposium (St. Regis
Hotel, New York)
1971, 23 February - LOSING FIFTY POUNDS, GAINING FIFTY POUNDS BACK
AGAIN, performed by Knud Pedersen (Copenhagen)
16 May: Music, with Craig Lee (Valley College, San Bernardino)
- II Dear Osman (Galerie Kuhn, Aachen, 1970)
Die Farbelhafte Geträume von Taifun-Willi (Abyss Publications, Mass., 1970)
Glasslass (Ace Space Company, Vancouver, B.C., 1971)
Graphis 144, Wipeout for Orchestra/Graphis 143, Softly for Orchestra
(Something Else Press, 1967)
Hat for a Half-Wit (Staeck-Tangente, Heidelberg, 1969)
Der Hom in Himmel, postcard (Staeck-Tangente, Heidelberg, 1968)
Homage to Erik Satie (ED 912, Milan, 1966)
What are Legends? (Bern Porter, New York/Calais, Maine, 1960)
Eine Zweite Heutliche Deutliche Sprache, tape (Pro. Düsseldorf, 1972)
ABYSS Spring 1971, vol. 3 no. 1
AKZENTE UMWELT, 1971
THE AMERICAN PEN Fall 1971, vol. 3 no. 4
ART & ARTISTS October 1972, vol. 7 no. 7
ARTS IN SOCIETY (Madison, 1971)
THE BEAT SCENE (ed. Fred MacDarrah, Corinth Books, New York, 1959)
BOOKS, 1967
BORBARIGMI, 1970
CHELSEA REVIEW, 1962
COLBY LIBRARY QUARTERLY, 1970
COLLAGE, 1971
CULTURAL AFFAIRS, 1970
DA-A/U DELA, 1966
DRAMATIKA, 1969/71
HEXAGONO (La Plata, 1972)
ICA BULLETIN May 1966, no. 158
IRIS, 1970

JOHN CAGE (ed. Kostelanetz, Praeger, New York, 1970)
KUNSTKREIS MONSCHAU, 1971
LOS ANGELES FREE PRESS 30 April 1971
MIKROKOSMOS, 1969
NEWPORT DAILY EXPRESS, 1972
NOTEBOOK no. 1 (Ace Space Company, Vancouver, B.C.)
0-9, no. 4 (Vito Acconci, New York)
NYAVE Newsletter, 1959/1960
OLE May 1967, no. 7 (ed. Blazek, Open Skull Press, San Francisco)
PANACHE, 1971
PEN, 1972

SAN FRANCISCO BOOK REVIEW, 1972
SCHMUCK, December 1972 (Beau Geste Press)
SHANTH, 1972
SITUAZIONE, no. 10
THE SMITH, 1970
SOMETHING ELSE CATALOGUE, 1965-66
SOMETHING ELSE CATALOGUE, 1967-68
SOUNDINGS, 1972
SPACE ATLAS (Ace Space Company, Victoria, B.C., 1971)
STEREO HEADPHONES 1970, no. 1 (Kersey, Suffolk)
STRUCTURE, no. 1
SUMAC, 1970
WIN, 1966
WORKS 1969, vol. 2 no. 1
THE YOUNG AMERICAN WRITERS, Intermedia (ed. Kostelanetz, Funk &
Wagnall's, New York, 1967)

ARTS IN SOCIETY 1970, Gilbert Chase, New Contents for Old Shells
COLLAGE 1964, no. 6, Juliet Arning Siragusa, Dick Higgins, Jefferson's
Birthday and Postface
STUDIES IN THE 20TH CENTURY 1970, Hugh Fox, Dick Higgins-Neodadaist
VILLAGE VOICE 30 March 1960, J.T., A Theatre Whatzit

Davi DET HOMPSON

I Exhibitions - Activities

1968: Herron Museum of Art
Maryland Institute of Art
1970: Indiana University
Alexandre Iolas Gallery, New York
1971, April: Apple, New York
University of Rhode Island
Antioch College, Ohio
Skidmore College
Maryland Institute of Art
Rhode Island School of Design
Apple, New York
1972: Virginia Commonwealth University
Eric Schindler Gallery
Fignal, Devon (7 Pinhole Polaroids)
Apple, New York

- II Dissassemblage (Indiana University, Spring 1966)
Oh, No, collection of 35 poems (Telegraph Books, New York, 1972)
ART WORK, NO COMMERCIAL VALUE, 90ZS. (Grossman, 1972)

8 x 10 ART PORTFOLIO, Found Art (Ely Raman, New York)
 8 x 10 ART PORTFOLIO, November 1971
 8 x 10 ART PORTFOLIO, June 1972
 KOAN (University of Colorado, 1967)
 NOTEBOOK (Ace Space Company, Victoria, B.C., 1970)
 RE:I:UNION (Indiana University, 1971)
 SECOND ASSEMBLING (ed. Richard Kostelanetz, New York, 1971)
 SEEING THROUGH SHUCKS (Ballantine Books, New York, 1972)
 SPACE ATLAS (Ace Space Company Victoria, 1971)
 TELEGRAPH (Telegraph Books, New York and London, 1972)
 THIS BOOK IS A MOVIE (Dell, New York, 1971)
 WRITING WHILE YOUNG (Ballantine Books, New York, 1972)

Alice HUTCHINS

Full biography can be found in the catalogue ALICE HUTCHINS, Attractions
 (Galerie Lacroche, Paris, November 1970)

I I was born in 1916 in Van Nuys, California, sign of Scorpio, ascendant Cancer, moon in Pisces; Loved dancing and acting but studied economics and history at the University of California, Berkeley. Quit school after three years to marry a law student. Bore two children and with them followed husband about in war time USA. Worked a bit as police reporter on the Alexandria Gazette, "The Oldest Newspaper in the United States." In 1947 moved to Cairo, Egypt; in 1950 to Paris France where I have lived ever since. In 1956 I started to paint. In 1967 I stopped. Instead, I select material(s) which with permanent industrial magnets may be used to create all manner of unpredictable and impermanent assemblages. Al Hansen called them "optional art objects". These were first presented at the Something Else Gallery on Saint Valentine's Day, 1968. I owe a great deal to the writing and works of Merce Cunningham and George Brecht. Moreover, it was in trying to find George Brecht in New York City that I met Dick Higgins and Alison Knowles. A great event for me.

II LEONARDO, vol. 4, Alice Hutchins and Guy Métraux (London, 1971)

Joe JONES

I 1971, 2 December: Concert (Loeb Student Center, New York)

Hans-Werner KALKMANN

I Activities (incomplete)

1940: first contact with civilisation through a pair of tweezers (Ullersdorf)
 1945: second aggravating contact with technical science through three bombers in action flying over the platform of the railway station (Nepomuk, CSSR) three days later: first exhibition of war-material (about 250 tanks), one day later, the second: on a field a burning tank
 1946: the first attempt in my life to survive using technical instruments (Edesse) a mobile exhibition of a wagon (4.5 tons), on the way between Edesse and Wolfsburg
 1947: exhibition of frozen clothes in a destroyed pickup (Wolfsburg)
 1950: eight day exhibition of a tent from the second world war (Steinhorst)
 1959: exhibition of a strip of dead jelly-fish (length: 2 km., breadth: 3 km.) on the beach (Weissenhaus)
 1960: action inhalation of fresh air on the highest mountain of Germany (Zugspitze) for six and a half hours (Ehrwald, Austria)
 beginning of an exhibition of 3.5 years concerning my own person: daily 8 hours (in which I lost nearly all my proper individuality) under the control

number 97.163 (Wolfsburg)

1963: delivery of the named number, and demonstrative actions every week (for three years) concerning the waste gases of cars
 1966: exhibition of a group of pupils in the townhall, Wolfsburg
 foundation of GROUP KALKMANN, registered in the Wolfsburg archives under the number 001/3.1.66
 1967: exhibition of an icicle three stories long (Wolfsburg)
 exhibition of industrial refuse (Wolfsburg)
 exhibition of a water jet, diameter $\frac{3}{8}$ inch (Wolfsburg)
 1968: starting with the production of water pieces and water pictures (Wolfsburg)
 transformation of a brook-bed (Trins, Austria)
 1969: WATER PIECE TREE (Wesseln)
 SUGAR BEET, ACTION (Bodenburg)
 exhibition of a filter-bed (Bad Salzdetfurth)
 covered open-air-stairs (Bad Salzdetfurth)
 OPERATIONEN, large water-picture (Kassel)
 1970: foundation of CENTRAL ADMINISTRATION OF ARTISTIC ENVIRONMENT
 DEFENSE
 WATER-ART EXHIBITION (Katingsiel): water-flags, water-forest
 drinking water-pieces in the North Sea
 QUICKSILVER, action (Göttingen)
 Call to All Bricklayers to Shut off all Waste-Water-Pipes (Braunschweig)
 LEAD-POISONING, action (Hildesheim)
 etc.
 1971: CATCHWORD: POTASH MINE, action (Hildesheim)
 Advertising Action (Lausanne, Nyon, Neuchâtel): I seek clean water and not soiled air
 VERKEHRSKULTUR with Keith Brocklehurst, Tom Gramse (Münster)
 Pollution Service (Neuchâtel)
 MEMORANDUM ANCONA (Janos Urban, Ancona)
 TEMOIGNAGES SIMULTANES (Geneva)
 etc.
 1972: A.R.T., for art-congress (Göttingen)
 Catchword: Potash Mine (Gallery Pinacotheca, Melbourne)
 IMPLOSION (Musée des Beaux-Arts, Lausanne)
 EXPO + 500 (Aix-en-Provence)
 ACTION/FILM/VIDEO (Galerie Impact, Lausanne)
 etc.

II SCHMUCK Germany (Beau Geste Press, 1972/73)

Per KIRKEBY

I 1972, April: Karlsons Klister (Daner Galleriet, Copenhagen)

Milan KNIŽAK (AKTUAL)

I 1972, August/September: MILAN KNIŽAK (Museum am Ostwall, Dortmund)

II 4 Objekte (Edition Hundertmark, Berlin)
 Zeremonien (Vice Versand, Remscheid, 1971)
 AKTUAL SCHMUCK (ed. Knížak, Beau Geste Press, 1972/73)
 ART & ARTISTS October 1972, vol. 7 no. 7

ART & ARTISTS May 1972, vol. 7 no. 2
 DOMUS May 1967, no. 450, Pierre Restany, Che Cosa Fanno Oggi gli Artisti
 a Praga
 1. KARTON (Edition Hundertmark, Berlin)

ICA BULLETIN March 1967, no. 167
OPUS INTERNATIONAL December 1968, no. 9, Vladimir Burda, Les Happenings

STUDIO INTERNATIONAL October 1966, vol. 172 no. 882, Happenings in Prague
A SUNDAY IN AUGUST (DIAS Information August 1967, no. 3)

Addi KOEPCKE

- I 1971, August: Galerie Block, Berlin
1971, October: MAJUDSTILLINGEN (Copenhagen)
1. Nordiske Ungdoms Biennale (Denmark)
1961-67: MAJUDSTILLINGEN (Copenhagen)
- II Manifest tegen Niets, with Bazon Brock and others, 1961
BILLEDKUNST no. 3 (Copenhagen, 1968)
HVEDEKORN, vol. 42 no. 1 (Copenhagen, 1968)
HVEDEKORN, 1969, vol. 43 no. 1
MOBILIA May/June 1970, nos. 178/9

Takehisa KOSUGI / TAJ MAHAL TRAVELLERS

- I 1938, 24 March: Born in Tokyo
1958: first improvisational-indeterminate music
1961: co-founder of Group Ongaku,
15 September: first Ongaku concert (Sogetsu Hall, Tokyo)
1962, March: graduated from Tokyo University of Arts, majoring in musicology
(Graduate Thesis: The Improvisation in Music)
INDEPENDENT ART EXHIBITION, Chamber Music (Tokyo Municipal Museum)
November: Smoking Music (NHK Educational TV, Tokyo)
1963, September: Chamber Music (TBS TV, Tokyo)
December: Organic Music (NHK TV, Tokyo)
1964, May: co-founder of Collective Music, with Toru Takemitsu and Toshi Ichihyanagi
November: performer with Cage, David Tudor, Merce Cunningham in their concerts in Japan
JAPAN AND AMERICA EXCHANGE DANCE EVENT, Anima 7, with Robert Rauschenberg and others
1965, August: came to New York as guest composer/performer for the Third Annual Avant Garde Festival at Judson Hall
October: The World Theatre, New York
November: FESTIVAL FOR NEW CINEMA, Film & Film no. 4 (Cinematheque, New York)
1966, January: South 3 (Judson Memorial Church, New York)
May: one-man show (Wesleyan University, Connecticut)
November: Sonic Art Group concert (New York)
1967, March: concert, with Nam June Paik, Charlotte Moorman, Wolf Vostell (Philadelphia College of Art)
October: one-man show (Kunstakademie, Düsseldorf)
November: one-man show (Forum Theatre, Berlin)
one-man show (Stedelijk Museum, Amsterdam)
December: concerts (Copenhagen, Århus)
1968, May ORCHESTRALSPACE, Catch Wave '68 (Tokyo)
September: FLUORESCENCE (London)
1969, January: organized the 3 day INTERMEDIA ARTS FESTIVAL (Tokyo)

February: CROSS-TALK INTERMEDIA (American Cultural Center, Tokyo)
December: founded THE TAJ MAHAL TRAVELLERS, with Ryo Koike, Michihiro Kimura, Yukio Tsuchiya, Seiji Nagai, Tokio Hasegawa, Kinji Hayashi

- weekly concerts (Station 70, Tokyo)
1970, March: EXPO '70, 3 environmental works (Osaka)
E. A. T. Pavilion
April: Taj Mahal weekly concerts (Pit-in New Jazz Hall, Tokyo)
May: EXPO '70, Gutai Group
December: Taj Mahal Travellers' concert on a beach from dawn to dusk at O-iso, Japan
- 1971, January: Catch Wave '71 (NHK Radio, Tokyo)
February: South 5 (Tokyo Konsei Gashodan)
March: JAPAN/GERMANY MUSIC FESTIVAL (Tokyo)
April: all night concert (Tsutomu Yamashita)
Horizon (Tokyo)
May: NEW ROCK CONCERTS (Kyoto, Tokyo)
June: Festival for "sending the Taj Mahal Travellers to the Taj Mahal"
STUDIO 201 (NHK TV, Tokyo)
July: Moderna Museet, Stockholm
concert at Leicester
1972: ICES 72 (London-Edinburgh)

- II ARTS MAGAZINE December 1967, no. 42
7 DAYS 3 November 1971, no. 2 Michael Nyman, Taj Mahal Travellers

Jean-Clarence LAMBERT

- I 1963: DOMAINE POETIQUE, with Filliou, Luca, and others (Paris)
- II ARTS November 1963, no. 93, Vider l'Atlantique do son Eau

Carla LISS

- I currently working on two kits to be published by Fluxus, New York

Anna LOCKWOOD

- I performed in ICES 72 (London, London-Edinburgh)

Anna LOVELL

- II BIG BIG BIG VENUS (London, 1969)
ICA BULLETIN March 1966, no. 156

Ghérasim LUCA

- I 1963: DOMAINE POETIQUE, with Filliou, Lambert (Paris)
- II Amphitrite (Editions de l'Infra-Noir, Paris, 1947)
Apostroph' Apocalypse (Editions Upiglio, 1967)
Ce Chateau Pressenti (Meconnaissance, 1958)
La Clef (Paris, 1960)
Dé-Monologue (Editions Brunidor, 1969)
Droit de Regarder sur les Idées (Editions Brunidor, 1967)
L'Extrême-Occidentale (Editions Mayer, 1961)
La Fine du Monde (Editions Petithory, 1969)
Héros-Limite, illustrated by Jacques Herold (Le Soleil Noir, 1953 & 1970)

Les Orgies des Quanta (Editions de l'Oubli, 1946)
 Poesie Elementaire (Editions Brunidor, 1966)
 Le Secret du Vide et du Plein (Editions de l'Infra-Noir, 1947)
 Sept Slogans Ontophoniques (Editions Brunidor, 1964)
 Sisyphe Géometre (Editions Givaudon, 1967)
 Le Sorcier Noir (Paris, 1962)
 Le Vampire Passif (Editions de l'Oubli, 1946)
 Présence de l'Imperceptible, with Pol Bury (1961)
 FRENCH WRITING TODAY (ed. Simon Watson Taylor, Penguin Books, 1968)
 MATERIAL no. 5, with Pol Bury (Krefeld, 1962)
 MOVENS (ed. Franz Mon, Wiesbaden, 1960)

Anthony McCALL

- I 1946: Born, London
 1964-68: Ravensbourne College of Art & Design
 1970: COMPUTER '70, Theme Exhibit, Person/Computer-Activated 9-Screen Slide Environment (Olympia, London)
 1971: PHOTO-MEDIA, Abstract Slide Compositions (Museum of Contemporary Crafts, New York)
 1972, March: LECTURE THEATRE
 2 April: MAUD HEATH's MONUMENT
 April: ROAD WORK
 May: WATER TABLE
 11 May: CIRCULATION FIGURES
 24 May: LANDSCAPE FOR WHITE SQUARES
 June: LANDSCAPE FOR FIRE I
 July: SUM AT THE REYKJAVIK ART FESTIVAL, Reykjavik
 August: SMOKE WITHOUT FIRE (Demarco Gallery, Edinburgh)
 LANDSCAPE FOR FIRE II
 September: A SURVEY OF THE AVANT-GARDE IN BRITAIN (Gallery House, London)
 II Wipes Fades Dissolves (Beau Geste Press, January 1972)
 ART & ARTISTS August 1972, vol. 7 no. 5
 SCHMUCK March 1972, no. 1 (Beau Geste Press)

Barry McCALLION

- I 1940: Born, Bronx, New York
 1961: Bachelor's degree in Comparative Literature and Art History, from Columbia College
 1967: Master of Fine Arts degree, Claremont Graduate School, Claremont, California
 1970: Chairman of the Board, ALEATORY NOVELTIES LTD.
 1971, October: The Marcel Duchamp Club West show (San Bernardino Valley College, California)
 1972, August: moves to Europe
 II Art Maxims in a Bronx Fedora (Aleatory Press, Claremont, 1970)
 Prepare to Publish, with a foreword by Dick Higgins (Aleatory Press, Claremont, 1972)
 8 x 10 ART PORTFOLIO, Found Art (Ely Raman, New York)
 SCHMUCK March 1972, no. 1 (Beau Geste Press)
 ART & ARTISTS August 1972, vol. 7 no. 5, In View
 ART & ARTISTS October 1972, vol. 7 no. 7

George MACIUNAS

- I Blood type 0, WBC 9000; haemoglobin 16 gm; head - normocephalic; ear - ceruminous; heart - sinus tachycardia; nose and throat culture - normal flora; culture from right antrum - Klebsiella aerobacter group
 Takes showers, not baths
 1931, 8 November: Born, Kaunas, LTSS, USSR
 1949-1953: Cooper Union, School of Art, New York (Art & Architecture)
 1955: Graduated from Carnegie Institute of Technology, Pittsburgh (Architecture & Musicology)
 1955-1959: Institute of Fine Arts, New York University (History of Art)
 1957-1960: Importer of canned foods and musical instruments from Eastern Europe
 1961 to present: organized the various FLUX group activities, flux-shop (1964-5) and produced various products
 1967 to 1968: organized 7 artists' cooperatives
 1972, Summer: world tour, looking for a suitable site for an island cooperative

- II ART & ARTISTS October 1972, vol. 7 no. 7
 ICA BULLETIN January 1965, no. 143
 SYNAPSE (Berkeley, California)

Tim MANCUSI (DADA PROCESSING)

- II 8 x 10 ART PORTFOLIO, Found Art
 8 x 10 ART PORTFOLIO, November 1971

Tom MARIONI

- I 1972, May: Demarco Gallery, Edinburgh
 Whitechapel Art Gallery, London
 II ART & ARTISTS May 1972, vol. 7 no. 2, In View
 ARTFORUM, vol. 8 no. 10, Jerome Tarshis, San Francisco
 UMBRELLA July 1972, vol. 1 no. 6

Joan MATHEWS

- I Painter
 1958-61: member of March Gallery (one of Tenth Street Cooperative Galleries)
 1960/63: two solo shows
 taught Pratt Institute and Museum of Modern Art
 active in anti-war, anti-imperialist and black liberation movements
 1969: associated with Alternative University
 Lived New York City since mid-1950's except for 6 months in Mexico (1967) a year in Los Angeles (1967-68), part of the time working for underground newspaper OPEN CITY, briefer stays in France, Italy, San Francisco
 Currently occupied with painting, women's liberation and completing MA at New York University

- II SCHMUCK December 1972 (Beau Geste Press)

Harvey MATUSOW

- I Organizer of ICES 72 for SOURCE Magazine
 II SCHMUCK March 1972, no. 1

Dora MAURER

- II Co-editor of SCHMUCK Hungary (Beau Geste Press, 1972/73)

David MAYOR

- I SCHMUCK
II SCHMUCK

Karel MILER

- I 1940: Born, Prague
II SCHMUCK December 1972 (Beau Geste Press)

Dick MILLER

- I 1945: Born, West Bromwich
lived and worked in Brighton a lot of his life
edits BLACK MEAT CHRONICLE, with Jim Pennington and Alvin Stinton
runs ALOES BOOKS, and IBHeld BOOKS (collage pamphlets), both with
Allen Fisher
has published Thin Lipped Fundamentals, a new pack of poetry playing
cards
1972: ICES/THE THOMAS ALVA EDISON CENTENARY ISSUE (with Beau Geste
Press, London-Edinburgh)
forthcoming book, London (a collection of street-rubbings, locations and
dates indicated)
at the moment collecting 101 green objects for his publication 101
Matchboxes Containing 101 Green Objects

MISSMAHL

- I 1947: Born, Cologne
lives in Cologne
study at the Hochschule for Art & Design, Cologne
1970: participation in many exhibitions
I think that's all
II SCHMUCK Germany (Beau Geste Press, 1972/73)

Jean-Claude MOINEAU

- I 1967: Co-founder of META-ART movement
1968: Co-founder of NE COUPER PAS (magazine)
Exhibitions - actions in theatres and in the streets
1968/69: PREMIER FESTIVAL PERMANENT (Orleans)
II Deux Points: ouvrez les guillemets (Agentzia, Paris, 1969)
Ecrivez ce que Vous Voulez (Ne Couper Pas, no. 507)
Exemplaires
Fl, Poème de Société (Meta-Art, 1968)
Jetez les Mots, with Christiane Frougny (Meta-Art)
Lecture Rapide (Agentzia, 1969)
Mathématique de l'Esthétique (Dunod, 1969)
La Poésie Telle qu'elle se Parle (Meta-Art)
Textes à Tester, with Christiane Frougny (Meta-Art)
Version de Concert (Meta-Art, 1968)

APPROCHES May 1969, no. 4 (ed. Bory, Paris)
NOUVELLES-PERSPECTIVES February 1968, no. 28 (Biennale de Paris)
OU/Cinquieme Saison, no. 33
OVUM 10 March 1970, no. 2 (Montevideo)
PRO December 1969, no. 16 (Bulkowski, Krefeld)
SCHMUCK France (Beau Geste Press, 1973)
STEREO HEADPHONES Spring 1970, vol. 1 nos. 2/3
TOOL no. 1 (Milan)

Maurizio NANNUCCI

- I 1961- visual and concrete poetry
1965- electronic music
1968- computer music, concept art
editor for Edizioni ESEMPLA (Florence)
II Play-Texts, with Jochen Gerz (Agentzia, Paris)
Continuazione Continua (Exp/press card 6, Utrecht)
PRO 1971, no. 21

Opal L NATIONS

- I 1941: Born, Hassock, Sussex
Opal Nations left school at the age of 14, then studied Graphic Design at Brighton
College of Art. At 21 he entered the Pop Music scene as a singer, with such
groups as The Foundation and Alexis Korner, making several recordings, also
as a solo artist. In 1969, New Worlds published his first prose poem. Since
November 1970, his own press, Strange Faeces, has published work by John
Sladek, Tom Disch, Larry Fagin, Anne Waldman, Ron Padgett, and Ed Sanders,
amongst many other well-known modern writers. In January 1971, his first
exhibition of work was staged at the Zeetz Arts Gallery in London, where his first
play, Wort Play, was performed for two weeks.
II He has published the following works:
Hummi Grundi Part I (Edible Press, London 1971)
Stanley and Tie-Tars (Covent Garden Press, 1972)
Banner's Death (Beau Geste Press, 1972)
The Man who Entered Pictures, illustrated by Felipe Ehrenberg (Beau Geste
Press, 1972)
The Nations at Home (Joe Dimaggio Press, Kent, 1972)
and
Opal Americana I & II (1971-72)
Screen Teen
Land of the Angels
Koloring Book
Cow Book
The Collaboration, with Paul Brown
all published by Strange Faeces Press, London, 1972
His first American book, Hey Lady, was published in 1972 by the Morgan Press
(Mid-West)
His work has also appeared in numerous magazines, including:

BLUE SUEDE SHOES (California)
 CENTER (Woodstock)
 8 x 10 ART PORTFOLIO (New York)
 IS (Canada)
 LIVING END (California)
 PLANET NEWS (California)
 SCHMUCK (Beau Geste Press)
 SECOND AEON (Wales)
 TELEPHONE (New York)
 THE WORLD (New York)
 WORMWOOD REVIEW (California)

Yoko ONO

- I 1964, October/November: Half-a-Wind Show (Lisson Gallery, London)
 1967, 8 December: Yoko Ono at the Saville (Saville Theatre, London)
 1971, October: This is Not Here, with John Lennon (Everson Museum, Syracuse, New York)

- II Grapefruit (Tokyo, July 1964)
 Grapefruit, A Book of Instructions (Peter Owen, London, 1970)

ICA BULLETIN August/September 1967, nos. 172/3
 NOTHING DOING IN LONDON, no. 2 (Dulwich)
 BERKELEY BARB 9 - 15 July 1971, vol. 12 no. 26
 FRENZ 19 August 1971, no. 8
 IT 12-26 August 1971, no. 110
 RED MOLE 8 March 1971
 TIME OUT 6-12 August 1971, no. 77
 ART & ARTISTS November 1966, vol. 1 no. 8, In View
 ART & ARTISTS December 1966, vol. 1 no. 9
 ART & ARTISTS March 1967, vol. 1 no. 12, In View
 ART & ARTISTS April 1967, vol. 2 no. 1
 ART & ARTISTS September 1967, vol. 2 no. 6
 ART & ARTISTS October 1967, vol. 2 no. 7, Eddie Wolfram, London
 ART & ARTISTS December 1967, vol. 2 no. 9, Letters
 CINEMA RISING April 1972, no. 1 (London)
 PERCEPTION
 ROLLING STONE 18 March 1971, no. 78
 ROLLING STONE 8 July 1971, no. 86
 STUDIO INTERNATIONAL September 1967, vol. 174
 VILLAGE VOICE 30 April 1970, Scenes
 VILLAGE VOICE 7 December 1971, Jill Johnson, Life and Art

Daniela PALAZZOLI

- II ICA BULLETIN November/December 1967, no. 175
 MARCATRÈ, Rivista di Cultura Contemporanea, nos. 23-25
 STUDIO INTERNATIONAL January 1968, vol. 175
 STUDIO INTERNATIONAL March 1968, vol. 175
 STUDIO INTERNATIONAL June 1968, vol. 175
 ART & ARTISTS August 1972, vol. 7 no. 5, In View
 KING KONG INTERNATIONAL June 1972, vol. 1 no. 2 (Milan)

Alistair PARK

- I 1972, June/July: Ceolfrith Arts Centre, Sunderland

- II SCHMUCK March 1972, no. 1 (Beau Geste Press, 1972)
 UMBRELLA July 1972, vol. 1 no. 6 (Demarco Gallery, Edinburgh)

Jim PARKER

- I 1972, 20 June: THE TWO POSERS, with Colin Barron (Ceolfrith Arts Centre, Sunderland)
 II SCHMUCK March 1972, no. 1 (Beau Geste Press)
 UMBRELLA March 1972, vol. 1 no. 2

Ben PATTERSON

- II KALENDARROLLE November 1961 (Wuppertal)
 0-9, supplement to no. 4 (Vito Acconci, New York)

Knud PEDERSEN

- II Skitse til en Ideescapation af Projektmagter (Pedersen, Copenhagen)

John PLANT

Biography/Bibliography see page 79

1970: edited KLEPHT Magazine (Swansea)

Carolee SCHNEEMANN

- I b. 12 October 1939 grew up in Penna. & Vt. a painter who has worked with bodies light movement technologies industrial environments heat sound collage music musicians dancers cooks ropes steel girders water snow mud cars crowds groups troupes rocks fire meat chickens blood trees pastures

- II Parts of a Body House Book (with Beau Geste Press, 1972)

CATERPILLAR October 1969, nos. 8/9 (ed. Clayton Eshleman, New York)
 CREATIVE CAMERA, October 1970
 DRECK, January 1972 (Beau Geste Press/Exeter University)
 E. A. T. NEWS 1 June 1967, vol. 1 no. 2
 ICA BULLETIN November 1965, no. 152
 ICA BULLETIN October 1967, no. 174
 KISS 23 June 1969, vol. 1 no. 6 (ed. Al Hansen, New York)
 SCHMUCK March 1972, no. 1 (Beau Geste Press)
 ART & ARTISTS April 1966, vol. 1 no. 1, In View
 CINEMA RISING April 1972, no. 1
 EAST VILLAGE OTHER, vol. 1 no. 10, R. Owens, Water Light, Water Needle (New York)
 ICA BULLETIN January 1968, no. 177
 THE NEW AMERICAN ARTS (ed. Kostelanetz, Collier, New York, 1967)
 VILLAGE VOICE 26 November 1964, M. Smith, Theatre: Meat Joy
 VILLAGE VOICE 2 February 1967, Jill Johnson, Dance Journal/M. Smith, Snows
 VILLAGE VOICE 14 March 1968, Jill Johnson, Intermedia '68

Jürg SCHWARZENBERGER

- I -1966: studies at the Akademie für Angewandte Kunst (Vienna)
 1966: land work (Makrigialos, Crete)
 1967-1970: land works (Lindabrunn, Austria)
 1967- documentary and environmental films
 1968- clarification of the relationships in change of the functions of colour - space - movement - time

- 1969- communication objects
- 1970: land works (Stada Baška, Yugoslavia)
- founding of the VISUELLE WERKSTATT
- 1971: primary-communication land works (Schloss Lengsfeld, Austria)
- development of communications spaces
- 1971- collaboration on projects with Renate Krütschmer
- theoretical analysis of spacial volume as communication medium
- 1972: correspondent of the INTERNATIONAL ARTISTS' COOPERATION

Exhibitions

- 1960/61: Galerie Roter Apfel, Vienna
- 1966: Umnesta Galerija, Slovenj Gradec, Yugoslavia
- 1967: Museum für Angewandte Kunst, Vienna
- 1969: Studentenhaus Leechgasse, Graz
- 1970: Galerie im Griechenbeisl, Vienna
- Neue Galerie der Stadt Linz
- 1971: Studentenhaus Münzgraben, Graz
- Galerie Vincence Kramare, Prague
- 1972: Galerije Studenskog, Zagreb

II Beispiele (Schroll, Vienna/Munich, 1971)

- ALTE + MODERNE KUNST 1971, no. 115
- D'ARS AGANCY 1970, nos. 51/52
- DAS KUNSTWERK 1970, nos. 11/12
- DAS PULT 1969, no. 3
- SCHMUCK December 1972 (Beau Geste Press)
- TRANSPARENT 1970, nos. 8/9
- UMWELT DESIGN 1970, no. 6

Paul SHARITS

Full bibliography and bibliography can be found in the catalogue SONSBECK 71
(Arnhem, June-August 1971)

II Further bibliography

- Mirrorbeat (Design Program, Indiana University, 1965)
- Open the Door: An Incision (Fluxbook, Indiana University, 1966)
- Pull/Glue (1966)

Mieko SHIOMI

I 1938: Born, Okayama, Japan

1957-60: Tokyo University of Music and Fine Arts; Graduation Thesis:

Anton Webern

- 1961: co-founder of the experimental music group Ongaku, with Kosugi and others
- 15 September: FIRST ONGAKU CONCERT, Mobile I, II, II (Sogetsu Hall, Tokyo)
- 30 November: Concert, with Toshi Ichihyanagi
- 1963: Concerts in Okayama, Tokyo
- 1964: Concerts in New York (Washington Square Gallery, Cafe au Go Go)
- 1965: SPATIAL POEM no. 1
- Concert in Tokyo
- SPATIAL POEM no. 2
- 1966: SPATIAL POEM no. 3, Falling Event
- Performances in Tokyo
- 1967: Performance on TV show (Tokyo)
- 1968: took part in an exhibition in Tokyo

- 1969: INTERMEDIA ART FESTIVAL, with Kosugi and others (Tokyo)
- CROSS-TALK INTERMEDIA (American Cultural Center, Tokyo)
- 1971: SPATIAL POEM no. 4, Shadow Event
- 1972: SPATIAL POEM no. 5, Open Event

II Spatial Poem no. 3, Falling Event (A Fluxcalendar, Fluxus, New York, 1972/73)

ICA BULLETIN November 1965, no. 152

Petr ŠTEMBERA

II SCHMUCK, December 1972 (Beau Geste Press)

TAKAHASHI Shohachiro

I 1933: Born, Kitakami, Japan

1957- member of the VOU Group

One-man exhibitions

- 1961: Gallery Yamagoya, Kitakami
- 1971: Galerie Senatore, Stuttgart
- 1971, January: Shohachiro Takahashi (Centro TOOL, Milan)

II Block Poem (1968)

- Environmental Circuit (1968)
- Modern Dance, Happening Texts (1967)
- Paper-Head (1969-72)
- Poem for Face and Kind (1965)
- Poem for God and Naked (1965)
- Poésieanimation no. 1, Oiseaux (VOU, 1968)
- Poésieanimation no. 2, Vent (VOU, 1968)
- Poésieanimation no. 3, Ombre (VOU, 1968)
- Poésieanimation no. 4, Terre d'Eau, Terre de Feu (VOU, 1969)
- Poésieanimation no. 5, Domaine de (a·i) (VOU, 1972)
- Project Poem (1969-72)
- See-Through Plan (1969-72)
- Sight-Testing Chart (1969)

AGENTZIA, nos. 11/12 (Paris)

- APPROCHES, no. 3 (ed. Bory/Blaine, Paris)
- arTitudes, no. 4 (Paris)
- ASA, no. 4 (Niikuni, Tokyo)
- BT, no. 3 (Carrega/Kemeny, Milan)
- HUMIDITE no. 5 (ed. Bory, Paris)
- LETTER & IMAGE (ed. Massin, Gallimard, Paris)
- LIBERTE, no. 52 (Montreal)
- LOTTA POETICA, no. 2 (Paul de Vree/Sarenco, Brescia)
- MeC, no. 2 (Gianni Bertini, Milan)
- St. SPUSA, no. 1 (Arias-Misson, Fernbach-Flarsheim)
- SCHMUCK Japan (Beau Geste Press, 1973)
- SEŠITY, no. 25 (Prague)
- VOU, nos. 55- (Tokyo)

LA COMMUNE Bolletino, no. 1

CORRIERE DEL GIORNO, La Nuove Frontiera, 27 September 1970

QUARTIER DES ARTS, no. 4

Endre TÓT

I 0000: Born, Sümeg, Hungary

One-man exhibitions

- 1966: Épitók Műszaki Club, Budapest
1968: Ferenczy K Múzeum, Szentendre
1969: Mednyánsky Terem, Budapest
1972: Ferencvárosi Pincetárlat, Budapest

- II AKTUELLE KUNST IN OSTEUROPA (ed. Groh, DuMont Schauberg, Cologne, 1972)
L'HUMIDITE November 1971, no. 7 (ed. Bory, Paris)
KÉPZŐMŰVÉSZETI ALMANACH (Corvina, Budapest, 1969/70/71)
KRITIKA, vol. 9 (Budapest)
MŰVÉSZET vol. 9 no. 11 (Budapest)
SCHMUCK Hungary (Beau Geste Press, 1972/73)

Janos URBAN

- I 1934: Born, Szeged, Hungary

Selected exhibitions and events

- 1961, 1963, 1966: Galerie l'Entracte, Lausanne
1968, 1970: Galerie Palette, Zurich
1970: Galerie Martin Krebs, Bern
PARALLEL TIMES /Investigation (Bar Italia, Chioggia)
1971: SINCRO (Brescia)
KONZEPTE, with Kalkmann/Groh (Art Agency, Oldenburg)
NE (Galerie Creachenn, Cortaillod)
THE MEETING (Bar Italia, Chioggia)
THE TRAIN (Germany)
THE BOATS - A Race (Italy)
THE WAVES (Italy)
THE ULTIMATE SEASHORE (Switzerland)
TRANSITORY SPACES, nos. 1/Staircases, 2&3/Doors, 4/Corridors
(Switzerland and about 35 other countries)
KNOWN AS . . . (Italy)
1972: APPROCHE DES ÎLES (Galerie Impact, Lausanne)
DEPARTURES, . . . departures (Video Tape, Sony ½ inch, 22 min.)

- II Approches des Îles (Galerie Impact, Lausanne, 1972)

- ANGST (Horst Tress, Cologne, 1971)
IF I HAD A MIND (ed. Groh, DuMont Schauberg, Cologne, 1971)
ART INTERNATIONAL May 1966, vol. 10 no. 5, Jean-Luc Daval
ART INTERNATIONAL October 1969, vol. 13 no. 8, Jean-Christophe Amman
TAGES ANZEIGER MAGAZIN 9 January 1971, no. 1, Harald Szeemann,
Kleiner Rückblick auf die siebziger Jahre
VIE DES ARTS Summer 1970, no. 59, Rene Berger, Note sur l'Art
Experimentale (Montreal)
SCHMUCK Hungary (Beau Geste Press, 1972/73)

Ben VAUTIER

- List of publications: too many
List of performances: too many
List of festivals: too many

Full biography and bibliography can be found in the catalogue BEN VAUTIER/
CHRISTIAN BOLTANSKI/JEAN LE GAC/JOHN C FERNIE (Kunstmuseum
Luzern, 26 March - 30 April 1972)

- I Further biography

- 1970: QUELQUES IDEES (MOI BEN) (Galerie Daniel Templon, Paris)
1971, 1 May: FLUXUSCONCERT (Forum-Theater, Berlin)
May: 7 IDEEN (Galerie Block, Berlin)
May/June: SONO IO IL PIÙ GRANDE (Centro TOOL, Milan)
1972, June/July: BEN (Studio Ferrero, Nice)

- II Further bibliography

Ecrit Pour la Gloire à Force de Tourner en Rond et d'être Jaloux (Entre 1960
et 1970)

Films (Daniel Templon, 1971)
Kunst (Staeck-Tangente, Heidelberg)
postcard by Reflection Press, Stuttgart

BOSS, Spring 1967

JUILLARD Spring 1968

JUILLARD Winter 1968, December Supplement

OU/Cinquieme Saison, nos. 26/27

SCHMUCK France (Beau Geste Press, 1972/73)

DE TAFELRONDE July 1966, vol. 11 nos. 2/3

TLALOC October 1967, no. 16

TLALOC 1970, no. 22

ART & ARTISTS April 1972, vol. 7 no. 1, David Briers, Ben Doute de Tout
ICA BULLETIN March 1966, no. 156

THE FRENCH CRITIC 1549-1967, by Wallace Fowle (Southern Illinois
University Press, 1968)

Wolf VOSTELL

Full biography and bibliography may be found in the book WOLF VOSTELL
(Edition 17, Galerie Block, Berlin, 1969)

- I Further biography

1969, February: KARNHOVAL, International Carnival of Artists (Rieti, Italy)

1970, February/March: Thermoelktrische Kaugummi (Cologne)

October/November: Wolf Vostell Elektronisch (Neue Galerie, Aachen)

1970, 7 November - 1971, 5 November: SALAT (Happening, between Cologne
and Aachen)

1971, May/June: Galerie Bäcker, Bochum

June/August: DE-COLL/AGEN, with Dufrêne, Hains, Rotella, Villègle
(Staatgalerie, Stuttgart)

September/October: Phaenomena, 10 Originale 1960-1971 (Hauswedell,
Hamburg/Baden-Baden)

November/December: Anatomie des Happenings SALAT (Galerie Block,
Berlin)

1972: DESASTRES DE LA GUERRA (Happening, Berlin-Stuttgart-London)

14-15 January: SCHNEE, Ein De/Collage-Happening für die Schweiz
(Bauma-Zürich-Basel)

1-6 June: OLYMPIA HYMNE (Happening, in and around Bochum)

August/September: Betonierungen (Museum Bochum)

19 August: Inauguration of the TECHNOLOGICAL OAK TREE
(West Glover, Vermont, USA)

- II Further bibliography

Aktionen, Happenings und Demonstrationen seit 1965 (Rowohlt, Reinbek, 1970)
Elektronischer De-Collage Happening Raum 1959-1968 (Typos Verlag,
Frankfurt/M. 1969)

EGOIST, no. 8

postcard by Staack-Tangente, Heidelberg

ERSTE HILFE April 1970, no.1 (Cologne)
GRAFIK DES KAPITALISTISCHEN REALISMUS (Edition Block, Berlin, 1971)
MINI-PRESS REPORT, no.2
SCHMUCK Germany (Beau Geste Press, 1972/73)
DIE SONDE, vol.4 nos.3/4 (Steinberg-Dizb.)
ART & ARTISTS May 1967, vol.2 no.2, Briefly
ART & ARTISTS May 1972, vol.7 no.2, Cologne
FREEDOM 17 September 1966, Arthur Moysé, Manifesto of the Dead
ICA BULLETIN August/September 1966, no.161
ICA BULLETIN January 1967, no.165
DAS KUNSTWERK April 1968, vol.21 no.71
LES LETTRES FRANÇAISES July/August 1966, no.1142, M. Alvert-Levin,
Cinq Happenings dans le Métro New York

VILLAGE VOICE 26 May 1966, vol.11 no.32, Memoriam Day Weekend

Yoshimasa WADA

- I Lost weight in Summer
Gained weight in Winter
Repeated each year
- II SCHMUCK Japan (Beau Geste Press, 1973)

Robert WATTS

- I height: 179 cm.; between eyes: 6.5 cm.; between shoulders: 41 cm.; between nipples: 23 cm.; between knee and navel: 57 cm.; between knee and toe: 50 cm.; between knee and shoulder: 101 cm.; between birth and 1972: 49 years
- II ART & ARTISTS November 1966, vol.1 no.8, Brian O'Doherty, Uro-Genital Plumbing
ICA BULLETIN January 1967, no.165
DER SPIEGEL 19 December 1966 vol.20 no.52, Kunst

Chris WELCH

See pages 102 and 103

ZAJ

Some sometime co-workers

Carl Andre	Walter Marchetti
Ramón Barce	Luis Mataix
Jose Luis Castillejo	Tomas Marco
R Cortés	Ignacio Yradu
Juan Hidalgo	

- II Castillejo: The Book of i's (Konstanz am Fischmarkt, 1969)
The Book of Twenty Letters
The Participating Sensibility (trans. Douglas Dunn)
La Política (ZAJ, Madrid, 1968)

DE TAFELRONDE July 1966, vol.11 nos.2/3 (Hidalgo, Marchetti)
DE TAFELRONDE, vol.11 no.4 (Castillejo)

ABC 12 May 1965, Ramon Barce, Un Nuevo Tipo de Teatro Musical

ANTHOLOGIES, RELEVANT ISSUES OF MAGAZINES, ETC.

AAA - Azioni off Kulchur (San Francisco/Milan) 17 June 1969, no.3
ART & ARTISTS August 1966, vol.1 no.5
ART & ARTISTS October 1966, vol.1 no.7
ART & ARTISTS October 1972, vol.7 no.7
ASTRONAUTS OF INNER SPACE, Jeff Berner, California (from the
T.L.S. of 6 August/3 September 1964)
THE CHICAGO REVIEW ANTHOLOGY OF CONCRETISM, ed.
Eugene Wildman, Swallow Press, Chicago, 1967 (from
Chicago Review vol.19 no.4)
CONCRETE POETRY, A World View, ed. Mary Ellen Solt (Artes
Hispanicas vol.1 nos.3/4)
DIVIDE DENMARK, Knud Pedersen, Kunstbiblioteket, Copenhagen,
1972
FUTURA, no.25, Hansjörg Mayer (Andre Thomkins, Palindrome)
KLACTOVEEDSEDSTEEN 1967, no.23, ed. Weissner, Panic Press
Heidelberg
LE PETIT COLOSSE DE SYMI/THE NOTHING ELSE REVIEW,
nos.1-4, ed. Daniel Spoerri
L'HUMIDITE November 1971, no.7, ed. J-F Bory, Paris
MAIL ART COMMUNICATION A DISTANCE CONCEPT, ed. Jean-
Marc Poinot, Cedric, Paris, 1971
MANIPULATIONS, Judson Publications, New York, 1967
MODULO 1, Poesia Concreta, ed. Totino, Genoa, 1966
ONCE AGAIN, ed. J-F Bory, New Directions, New York, 1968
PAGES 1970, nos.1,2, ed. David Briers, London.
PROJETE-CONCEPTE & ACTIONEN, ed. Walter Aue, DuMont
Schauberg, Cologne, 1971
SCRATCH ANTHOLOGY OF COMPOSITIONS, The Scratch Orchestra,
London, 1971
SLOVO, PISMO, AKCE, HLAS, Prague, 1967
SPATIALISME ET POESIE CONCRETE, ed. Pierre Garnier,
Gallimard, Paris, 1968
SWISSAIR GAZETTE 1971, no.5
V TRE (and Fluxus T-Shirt!) re-printed by Flash Art/King Kong,
Rome/Milan, 1972
VIKING DADA, Holly Solomon's, New York October 1971
WHO/QUI ARE/ETES YOU/VOUS, ed. André Balthazar, Pol Bury,
La Louvière, 1968 (Daily Bul no.12)

SOME GROUP EXHIBITIONS/CATALOGUES

- ARLINGTON-UNE, Summer 1966, Gloucestershire
AKTUAL ART INTERNATIONAL, May/December 1967, San
Francisco Museum/Stanford University, California
BEELDDE KUNSTENAARS EN TELEVISIE, April 1972,
Utrechtse Kring, Netherlands
BUILDING PROJECT, initiated 28 November 1968, Copenhagen
CORRESPONDENCE ART, 1970, Whitney Museum, New York
DATA PROJECTS, Museum of Modern Art, Copenhagen
ENTWÜRFE, PARTITUREN, PROJEKTE: Zeichnungen, March
1971, Galerie Block, Berlin

SAMMLUNG FEELISCH, Museum am Ostwall, Dortmund
FREUNDE UND FREUNDE, May/July 1969, Kunsthalle Bern/
Düsseldorf
HAPPENING + FLUXUS, November 1970 - January 1971,
Kunstverein, Cologne
HAPPENING, January - March 1971, Württembergische
Kunstvereine, Stuttgart
ICES 72, August 1972, London and London-to-Edinburgh
INFORMATION, July/September 1970, Museum of Modern Art,
New York
INTERMEDIA, April/May 1966, Something Else Gallery, New York
INTERMEDIA ARTS FESTIVAL, January 1969, Tokyo
KONZEPTE EINER NEUEN KUNST, January-April 1970,
Städtischer Museum, Göttingen
MARCEL DUCHAMP CLUB WEST MEETING, October 1971,
Valley College, San Bernardino, California
MEZINARODNI HUDEBNI FESTIVAL, 1969, Brno, Yugoslavia
MIXED MEDIA AND POP ART, November/December 1963,
Albright-Knox Art Gallery, Buffalo
NEODADA, POP, DECOLLAGE, KAPITALISTISCHES REALISMUS,
September-November 1964, Galerie Block, Berlin
NOTES AND SCORES FOR SOUNDS, January 1972, Mills College,
Oakland, California
OBJECT POEMS, April 1966, Something Else Gallery, New York
PICTURES TO BE READ, POETRY TO BE SEEN, January 1968,
Museum of Contemporary Art, Chicago
POSTCARD SHOW, January 1971, Angela Flowers Gallery, London
REFLECTION PRESS (Impulse Art Realisations), March 1972,
Galerie von Kolczynski, Stuttgart
SCHRIFT UND BILD, May-June/June-August, 1963 Stedelijk Museum
Amsterdam/Kunsthalle, Baden-Baden
SITUATION CONCEPTS, March/April, 1971, Galerie Nächst St.
Stephan, Vienna
EXPOSITION SPATIALISME, November/December 1966, Librairie
Galerie Anglaise, Paris
SPOERRI PRESENTING . . . , September/October 1971,
Aktionsgalerie, Bern
STRATEGY: GET ARTS, August/September 1970, Richard
Demarco Gallery, Edinburgh
SÚM III, 1969, Galerie SUM, Reykjavik
SÚM AT THE REYKJAVIK ART-FESTIVAL, June/July 1972,
Reykjavik
3-00: THE NEW MULTIPLE ART, November 1970 - January 1971,
Whitechapel Art Gallery, London

ARTICLES OF GENERAL INTEREST IN PERIODICALS, ETC.

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